

UNDERTOW
(Draft 3)

written by

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FADE IN:

EXT. KANDAHAR, IRAQ- NIGHT

The sound of a heavy vehicle driving hums in and out. . . the view of the inside of a military vehicle dips in and out. . . This is a man's Point Of View! . . . The POV of CORPORAL CODY BRIGGS.

SGT. BANKS
Briggs, you with us?

CPL. Briggs drowsily nods his head.

The army Humvee comes to a stop on a dark dilapidated street. Two soldiers SGT. BANKS a forty-something veteran, and CPL. BRIGGS a man in his thirties, get out, as the driver PVT. CAHILL stays in the truck.

PVT. CAHILL
Make it quick. I want to get back to camp before kickoff.

SGT. BANKS
operations don't run according to your sports schedule Cahill! I better not hear that radio switch to the game. This may be a routine check, but It should have your full attention!

SGT. BANKS and CPL. BRIGGS, walk past a bombed-out building, and down the street, towards a lone wooden door. FFFWOOK!

A bullet whizzes past SGT. Banks hitting Briggs in the torso! Both men run for cover as automatic fire breaks out from somewhere down the street.

Inside the Humvee, now listening to the game, PVT. Cahill, startled, throws himself to the seat, a hail of bullets peppering the windshield.

Outpacing his C.O., Briggs crouches into a corner, in the middle of the bombed-out house, facing the street. He looks over the wall to see SGT. Banks huddled behind the building's outer wall, closest to the gunfire.

SGT. BANKS (CONT'D)
Briggs you hit?!

CPL. BRIGGS
It just grazed my shoulder. I'm good to go.

SGT. BANKS

Good man!

CPL. Briggs aims at one of the ambushers, perched on a rooftop at the end of the street. As he squeezes the trigger he's suddenly very dizzy . . .

BRIGGS' POV:

He can see and hear the SGT. Talking, but none of it registers. Everything is chaos: The sounds of gunshots, screams from the SGT. and every other stimulus blending into an incomprehensible mush.

SGT. BANKS (CONT'D)
(Garbled & unintelligible)

Briggs begins to BLACK OUT. . . He comes back to . . . the sergeant begins to go blurry again and...

THE WORLD GOES BLACK:

INT. CAR - DAY

Cody jolts awake in the passenger seat of an unfamiliar car. His senses slowly returning, as a hand reaches over bracing his shoulder, startling him!

SUSAN
Honey, you okay? Was it Kandahar again?

Cody catches his bearings, and nods his head.

Three children sit in the back seat, SAMANTHA a teenage girl of about fifteen, TIM a ten year old boy, and CHARLIE, a small boy who can't be more than six. Susan pulls the car up onto a large ferry, shifting into park just as it embarks.

CHARLIE
Is daddy okay?

CODY
Daddy's fine Charlie, he was just having one of his nightmares again.

TIM
Why don't you just not go to sleep?

SUSAN
Daddy has narcolepsy honey.
He can't control when he goes to sleep.

Susan looks over at Cody who's failing to hide his pain.

SUSAN (CONT'D)
Hey, Hey! two words:

CODY
Honorabl--

SUSAN
Honorable discharge!
What happened wasn't your fault.
Everyone acknowledged that.
You need to accept it too!

CODY
I know.

SUSAN
I hope you do.

As Susan brushes a hand across his face Cody feigns a smile, more for her sake than his.

The ferry pulls in to shore. It's a relatively small, idyllic Island, skirted by a long pier capped by a small restaurant, and a long white beach lined with comfortable beach houses.

A couple cars drive off the ferry, before the Briggs car follows suit. The car pulls off around a corner.

EXT. BEACH HOUSE - MORNING

The Briggs family car pulls up to the house. This summer getaway home is starting to look a little rough around the edges. Scaffolding and tarps cover the back left corner of the house: Signs of renovation.

SUSAN
We're here!

Cody who has passed out again, jolts awake. Everyone gazes out at the house, except Dad. Samantha, Tim and Mom get out of the car and Charlie stays behind.

CHARLIE
When I have a bad dream I just hug
Thomas the Hippo-pomatus.
You can have him if you want!

Charlie holds his plush toy out across the bench seat.

CODY

No that's okay Charlie, you can keep him. I'll let you know when I need him.

Charlie, now feeling much better, bounces out of the car. Cody sits for a moment, his emotions bleeding out, before opening the door, and swiveling to look at the house.

CODY (CONT'D)

Well, she's definitely seen better days, but we'll get her looking good as new in no time.

SUSAN

You won't be doing anything! That's what the renovators are here for. Tim?! Help me unload the car?

Susan goes to the trunk, the 2 boys in tow. Samantha stays behind with her dad.

CODY

(referring to his wife's comment)

I won't tell if you won't.

Sam rolls her eyes and walks up the front porch. Cody makes an "um huh" expression, and shuts the car door.

INT. BEACH HOUSE ENTRYWAY- DAY

The front door opens as Sam enters, then Cody, followed by Susan and the boys, all carrying luggage. A stout middle aged woman, CYNTHIA approaches them, clearly agitated, As a few workmen in white jumpsuits and dust masks brush past her.

CYNTHIA

Mrs. Briggs! Mr. Cody! Those men from upstairs keep tracking their dust all over the house! I keep telling the foreman, but he says there's nothing they can do! They just keep walking all through the house covered in that horrible dust!

Susan thoroughly overwhelmed, shoots a glance to Cody. Cody starts to pass out, apparently fighting a narcolepsy attack

CYNTHIA (CONT'D)

Oh, Mr. Cody! Don't keep standing here. Let's sit you down over on the couch!

Cynthia helps Cody over to the couch in the room just off the entryway.

Cody winks to Susan, and she flashes a "no you didn't!" look.

Cody looks melodramatically limp and helpless playing into Cynthia's maternal nature as she lays him down on the sofa.

Susan shakes her head and goes upstairs.

SUSAN

Do you know you guys are tracking dust through the house?! Tell your guys they can't just--

Cody actually BLACKS OUT.

EXT. BEACH - AFTERNOON

The 3 kids play in the ocean while Susan and Cody lay on the beach. Cody looks very relaxed as he dozes in and out, much more peaceful than when we first met him.

The kids start to have a splash fight but it very quickly devolves into the two boys ganging up on Sam, and she decides she's had enough. Trudging back up the beach, she plops down next to her mom. Tim and Charlie start tossing a football.

CODY

(wakened by Sam's arrival)
Well now at least you can work on your sun-tan!

Sam ignores him. Charlie runs excitedly up the beach.

CHARLIE

(without taking a breath)
Dad! Dad! We were having a splash fight and Sam splashed Tim in the face but then, then, I splashed her in the face
(can't contain his giggles)
and then We both splashed her in the face! And we won!

Sam scoffs.

CHARLIE (CONT'D)

Oh hi Sam.

Sam releases an embarased scoff.

CODY

It's okay Sam! It wasn't a fair
fight. These two just have too much
(tickles Charlie)
little kid energy!

Charlie smiles a giant little kid grin. Sam reluctantly smiles, Her mom looking over at her grinning as well, and Sam's smile dissipates. Tim comes running up the beach.

TIM

Dad, I lost my football! Charlie
dared me to throw it as far as I
could, and it went into the ocean!

CODY

Where'd you throw it?

Cody gets up, placing a hand on Tim's shoulder.

SUSAN

Timmy, You know your dad can't go
in the water!

Cody futilely plops back down on the sand.

TIM

Sorry Mom. I forgot.

SUSAN

It's okay honey. Why don't you guys
build a sand castle instead.

TIM & CHARLIE

Yeaah!

Tim and Charlie pounce on the sand in front of their Dad and start piling it up in front of them.

CODY

(joins in)
Sam you want to help us make our
castle?

SAM

I've got better things to do
(and walks off)

Cody sighs, then joins in with the castle. He catches a glance of Susan beaming at them, and he smiles back.

EXT. PATIO - SUNSET

Inside, Charlie and Tim play a video game with uncle STEVE. Samantha sits at the far corner of the couch on her phone. Cody walks out the sliding door with a large plate of steaks.

Cody's service buddy, CARL CAHILL helps Susan set the patio table as Cody walks up.

SUSAN

Oh Cody, let Carl carry that!

CODY

Susan, it's okay I got it!

SUSAN

Okay, okay. Did you get the kids some dinner?

CODY

They just finished. Steve's playing a game with them.

(sits down next to Susan)

I told him if he wants to take a break later, I'll take over and he can catch up with his little sis.

SUSAN

Awe, that's sweet. You know I was thinking all of us could go to the pier tomorrow. Carl you should come along too!

CARL

Yeah, that sound like fun.

SUSAN

So Carl, how long have you been home from tour?

CARL

Let's see, it's almost five months now?

(takes a sip of his wine)

CODY

So when you headed back?

CARL
 (long pause)
 You know, to be honest I'm not sure
 I am.

CODY
 What? What are you talking about?!
 If I could, I'd be back tomorrow!

CARL
 Well maybe you shouldn't!

Carl's glass breaks hemorrhaging across the white tablecloth.

CARL (CONT'D)
 (awkward beat)
 I'm sorry, I guess I just, still
 haven't quite gotten over . . .

CODY
 No, it's okay, Me either.

CARL
 It's just that, after it happened,
 heaven help me Cody, I blamed you.
 I just couldn't deal!
 My C.O. Thought I should take some
 leave, figure things out.
 But once I got home, my old boss
 wouldn't take me back,
 neither would the girlfriend.
 Things, haven't been great.
 (beat)
 It's just, I thought I'd gotten
 over this thing, but I guess maybe
 not as much as I'd hoped.

CODY
 It's okay buddy, I get it. I blame
 myself too. I wish somehow I could
 just go back, make up for it.

CARL
 No, no, I had no right!
 you shouldn't feel that way Briggs.
 Look, I've made things weird, maybe
 I should just go.
 (gets up)

CODY
 No Carl please! Will you sit down?!
 let me get you another glass!

Cody stands up brushing the glass shards onto an empty plate and then disappears off around the side of the house.

CARL

(long moment)

I'm sorry Susan! I didn't mean to bring my crap into your home.

SUSAN

Awe, don't be ridiculous!
it's our crap too.
Actually, I'm kind of glad you brought it up?
Cody never talks about it.
I've tried to get him to open up but. . .
I think you're just what he needed right now!

Carl gives an embarrassed but appreciative smile.

CARL

You know, Cody wouldn't like me saying this, but you know he's done more for me than anyone I know? I've never told him, but I look up to him, like the older brother I never had, you know?

SUSAN

You should tell him that! I'm sure he could really use something like that right now.

CARL

Man, he's been gone a long time, you think we should check on him?

SUSAN

You know, I was thinking the same *thing*?

Both leave the table, and walk around the back of the house toward the kitchen. As they round the corner they both see Cody at the top of a ladder, hammering a loose shutter.

SUSAN (CONT'D)

Cody?! What are you doing up there?!!

CARL

Your wife's right man, you shouldn't be doing that!

SUSAN

Why didn't you get me, or Carl or
for heaven's sake, just wait the
renovators to do it?

CODY

(starts to come down)
Yeah, about that, I kind of fired
the renovators.

SUSAN

You what?! . . .But I fired
Cynthia. You could have told me!

CODY

Ditto.

SUSAN

Why are we talking about this?!
Cody, You could have fallen!
Or broken your neck, or worse!

CODY

(pulling her into an
embrace)
I know I'm sorry, I'm sorry!

SUSAN

You think I want you ending up in a
coma, or heaven forbid, what if...
(Sees Carl, nervously
standing there)
Carl, you think you could go check
on Steve and the kids?

CARL

(thankful for the excuse)
You bet ya!
Hey, you listen to this woman
Briggs! she knows what she's
talking about! You're a lucky man
to have her around.
(gives a "good luck" wink
to Susan as he walks off)

Susan smiles and waits for Carl to be out of earshot.

SUSAN

. . .What if we lost you?
You can't just keep doing things
the way you've always done them. Any
moment you could just doze off, and
in the wrong situation that's it!

CODY

I know, It's just, sometimes, I just forget I'm not the same man I used to be!

SUSAN

(comfortingly sincere)

You're the same man you've always been.

(little laugh release)

You just can't go climbing every ladder and *swimming* after every lost football.

CODY

Right, And I can't drive a car, I can't work on the house, can't play with the kids, I can't even hold down a Job!

Every moment I'm pulled into sleep. Like there's an ocean waiting to swallow me up, and no matter how hard I *swim* I can never reach the shore.

And I can't cause this is a permanent condition.

Long beat. The waves roll turbulently onto shore.

SUSAN

. . . That's why we're here. Some time away so we can figure this thing out! And we will, we always have.

CODY

Oh yeah. How's that?

SUSAN

I don't know. But there's one thing I do know, I'll be here, every drowsy moment, to help you through it!

A chuckle slips through Cody's dispirited demeanor. LONG SILENCE AS THE TEARS COME TO HIS EYES, and He gently leans over and kisses his wife.

The low-tide waves roll into shore. There's a strange peace to them now.

INT. LIVING ROOM - NIGHT

Cody sits on the couch watching TV with Charlie, a warm oasis from the tumult of his situation.

STEVE

Okay, I'm taking off! I put Tim to bed. Sam's in her room doing something on her phone? I told her bedtime, but who knows if she'll listen.

CODY

Thanks Steve.
Hey, Let Susan know you're leaving, I'm sure she'll want to say goodbye.

STEVE

Yep. Let me know if you guys need anything. You know I'm just a phone call away.

CODY

Will do!

STEVE

No, seriously, I heard you had to fire the renovators? If you need any help with money, I'm not hurting at the moment.

CODY

We'll get by.

STEVE

Will you put away your pride for a moment, and let me help you?!

CODY

Look, could we not do this in front of my kid?

STEVE

(slightly embarrassed)
Fine! But I'm talking to Susan about this. She's the only one with any sense around here.

Steve not so gently closes the door behind him and disappears into the night.

Cody quickly recovers and continues to watch the show, with Charlie.

He dozes off and Charlie, after a good bit more laughing at Mr. Bean's slapstick antics, slowly drifts off to sleep.

Susan comes in from the patio, sees the two of them, smiles, putting a blanket over them, and tucking Charlie and Cody in, as she clicks off the T.V. with the remote.

She leans down putting her lips to Cody's sleeping ear.

SUSAN
(Says something unheard)

She heads to bed leaving Cody with a kiss on the forehead.

CUT TO BLACK

INT. LIVING ROOM - EARLY MORNING

Cody jolts Awake. Sounds of rustling and glass breaking from somewhere nearby.

Someone's in the house!

Cody keeps very still, moving very slowly to get a glimpse of the intruder. He's barely visible over a pile of unpacked boxes in the dining room.

The cold blue light reveals nothing but a dark silhouette of a large man, rummaging through their private possessions.

Cody moves slow but determinedly, pulling the blanket over the Charlie's sleeping face.

He gets up, creeping with the smooth movement of a trained soldier, grabbing a baseball bat resting against the patio-style door jam to the dining room.

SCRAAAPE!!!

The intruder, turns to see Cody behind him. Seeing the bat, he lunges into Cody's stomach!

CODY'S POV:

The bat falls to the floor. Cody's muscles give out, but only for a moment, causing his legs to wobble beneath him.

He struggles to regain his footing. The burglar's now between him and his sleeping child, bat in hand and ready to strike.

Cody thrusts his elbow into the intruder's right leg.

The man falls to the floor sending the bat skidding across the linoleum.

Cody, now on the floor separating his son from the intruder, gets up, a very small window to fend off his attacker.

the lights begin to go out!

FOOTSTEPS RUNNING DOWN THE STAIRS.

SUSAN
 (distant, almost
 unrecognizable scream)
 SAMA. . . CA. . .the police!

Cody, sinking under the pressure of his own consciousness, desperately punches up at the dark burly figure.

Fading in and out between Cody's every punch, The attacker, punches Cody straight in the bridge of his nose! Cody falls to his knees collapsing!

SUSAN (CONT'D)
 Nooo!!!

STILL CODY'S POV:

Cody turns to see his wife rushing from base of the stairs. His limp but straining face, and helpless eyes beg his body to move. His muscles don't budge, and his mind fades.

Susan runs in and grasps Cody, shielding him from the attacker

He goes limp, falling toward the floor . . .

BRIEF GLIMPSES:

. . . Susan in a banshee rage, charges the man...

. . . The attacker thrusts his arms out and back...

...She falls backwards, her head hitting the floor. . .

HIS WORLD GOES BLACK

INT. LIVING ROOM - MORNING

. . .The room slowly comes back into view. Staring up at the ceiling fan, Cody regains consciousness. He jolts up, looking to the floor in front of him.

CODY
No. No! no no, no no No!

Susan is splayed across the floor, blood streaming out from under her long flowing hair.

Cody takes her in his arms thrusting his forefingers against her neckNothing.

CODY (CONT'D)
No. No! Why God? why?!

Cody rocks back and forth as his two eldest children appear on the landing at the top of the stairs, Tim not fully taking in what he's seeing.

Samantha's eyes fill with dread, her mouth gaping wide as if in a silent scream.

Cody looks up and sees Sam's terror-filled face. He turns Susan's head away, hiding her from his child's eyes.

The blanket on the couch slowly ripples as Charlie's head emerges from beneath the covers.

CHARLIE
Dad?

Cody quickly gets up, tackling his youngest son into his arms, and shielding his eyes from the terrible view, while Samantha stands helplessly looking on from the top of the stairs. . .

FADE TO:

EXT. HOUSE - DAY

The house is very far away. The tide rolls in, as several police officers and other personnel cross the front lawn and patio, traipsing in and out of the house.

A roll of yellow police tape violates the sanctity of the family yard as a middle aged man in a suit, DETECTIVE HAGARLY, Strolls across the front yard and into the home.

INT. LIVING ROOM - DAY

DET. Hagarly walks past a female crime scene photographer, and up to a young female officer, OFFICER PARKS.

DET. HAGARLY
What have we got?

OFC. PARKS
Deceased thirty-six year old
female,

The photographer pulls the sheet off and snaps pictures of the body.

DET. HAGARLY
Susan!

OFC. PARKS
Yes, Susan Briggs.

DET. HAGARLY
I knew her as Susan Greenfield, we
went to school together.

OFC. PARKS
I'm Sorry.
She appears to have a head injury
possibly sustained from a fall.
Husband and three kids were
present. . .
The daughter called it in.

DET. HAGARLY
Where's her husband?

OFC. Parks directs Him towards the open patio door.

A curtain blows in the doorway, revealing Cody sitting huddled against the house, Charlie clutched in his arms.

Hagarly walks out and approaches him. Cody doesn't seem to acknowledge his presence, just staring off across the waves.

The child looks scared, his father holding him to his chest.

DET. HAGARLY (CONT'D)
(crouching down)
Mr. Briggs, I was wondering if I
might ask you a few questions?

Cody shows little sign of comprehension.

DET. HAGARLY (CONT'D)
 Mr. Briggs, I need to ask you about
 Susan's . . .
 (sees the child and stops)
 I need you to tell me what happened
 here.

Cody makes no verbal response but his eyes start to show just a little glimmer of life.

Officer Parks walks up behind Detective Hagarly, giving him a sympathetic look and crouches down beside him.

DET. HAGARLY (CONT'D)
 Where are the other two kids?

OFC. PARKS
 Upstairs, we thought it best to
 keep them in their rooms.

DET. HAGARLY
 (nods)
 Do we know their names, ages?

OFC. PARKS
 Samantha, 15, and Timothy, age 10.

DET. HAGARLY
 You think you can go question them
 for me?

OFC. PARKS
 You got it boss!
 (puts a hand on his
 shoulder as she gets up
 to leave)

INT. HOUSE - CONTINUOUS

Officer Parks enters the house and We hear a LOUD RUCKUS out front as Steve walks in, angry and belligerent!

OFC. PARKS
 Sir you can't come in here! This is
 a crime scene.

STEVE
 This is my house! I need to see if
 my sister's o. . .

Steve lays eyes on his sister's body just as the photographer finishes and pulls a sheet over her cold staring eyes.

Steve bursts into tears and approaches his sister's body.

Two large officers step in to block him, bracing his shoulders as he tries to force his way through. One of the two officers, OFFICER WASHINGTON, a large black man in his mid-thirties tries to talk him down.

OFC. WASHINGTON

Hey! Hey!

(gains his eye contact)

I need you to calm down. There's nothing you can do for her now.

Steve searches for an argument but there's nothing there.

He pushes the officers off, and walks towards the sliding glass door, frustratedly brushing his hands over his head.

EXT. PATIO - CONTINUOUS

Hagarly looks into Cody's eyes for a few moments, sighs, then looks down into the little boy's face.

DET. HAGARLY

Hey bud you ok?! My names Charles.
What's your name?

CHARLIE

(hesitates for a moment)

Charlie.

DET. HAGARLY

Hey, what do you know?! That's my name! Your parents must have great taste!

(beat)

Is this your dad Charlie?

Charlie nods his head.

DET. HAGARLY (CONT'D)

(tentative pause)

Did you see what happened Charlie?

Charlie hesitates, then ambiguously shakes his head, still clamped against his dad's chest.

Cody emerges from his trance, his eyes flicker back to life, as he sees Hagarly questioning his son. Cody stands up.

CODY

Hey! What do you think you're doing?! You want to interrogate someone talk to me!

Charlie struggles. Cody looks down, realizing how tightly he's been holding his son, and lets him go.

Charlie bolts to the sliding glass door running headlong into Steve's emerging shins. Steve looks down at the boy and Charlie starts to cry.

Steve picks him up looking at the Cody and the detective.

STEVE

Cody, what. . .?

Officer Washington comes out the door after Steve.

OFC. WASHINGTON

I'm sorry sir, he just brushed right past.

DET. HAGARLY

It's alright Washington. I got him. Sir do you know the victim?

STEVE

She's my sister!
(puts down charlie and crowds Det. Hagarly)
Now tell me what happened to her!

DET. HAGARLY

Calm down Mr. Greenfield that's what we're here to figure out. That's my job. But I can't do that unless you give me some space to work. Do you understand Mr. Greenfield?

STEVE

(nods)

DET. HAGARLY

Now, would you mind taking your nephew out front while I interview your brother-in-law?

Steve relents, taking Charlie by the hand and they disappear around the side of the house as Hagarly turns back to look at his now standing witness.

DET. HAGARLY (CONT'D)
So what happened here Mr. Briggs?

Cody doesn't answer, still in a daze.

DET. HAGARLY (CONT'D)
With your wife?

CODY
(comes out of it a little)
. . . There was, a man.
I woke up and he was in my house.
A burglar.
I uh, covered Charlie up with the
blanket, then snuck up on him from
behind.
I must have made some noise because
he turned around and tackled me.
He was going for Charlie, so I went
for his leg. . . Then I um. . .
(struggles to remember)

DET. HAGARLY
It's okay Mr. Briggs, take your
time.

CODY
I'm sorry, See I'm narcoleptic so I
was um...

DET. HAGARLY
Blacking out. I understand, Mr.
Briggs! My brother has narcolepsy.
Just do the best you can to
remember.

CODY
Susan.
She came down the stairs, she
charged him. there was nothing I
could do! I tried. She just, he . .
(starts to have an attack)

DET. HAGARLY
(catches him)
Whoa whoa! It's alright Mr. Briggs!
Just take it slow. We don't need
you passing out on us!
What then?

CODY
(breaks down)
He killed her!
(MORE)

CODY (CONT'D)
 I couldn't,
 she was just falling, and I

DET. HAGARLY
 You passed out.

Cody stumbles as the attack starts to set in.

DET. HAGARLY (CONT'D)
 (braces him, and lowers
 him into a patio chair)
 okay okay, You're good!
 You did good Mr. Briggs.

Cody lays limp for several moments.

His muscles jolt back to life.

DET. HAGARLY (CONT'D)
 What's your first name Mr. Briggs?

CODY
 Cody.

DET. HAGARLY
 Well, if you remember anything else
 Cody, just call this number
 (hands him a card)
 and ask for Charlie. Feel free to
 call at any time, day or night!
 (starts to walk off,
 stops)
 Oh one more thing Mr. Briggs,
 my brother, when he'll have an
 attack sometimes he can have,
 hallucinations.

CODY
 You think I imagined this?

DET. HAGARLY
 I've seen stranger Mr. Briggs.

CODY
 Well I didn't!

DET. HAGARLY
 Alright,
 I've got to cover my bases.
 Make sure to take care of yourself.
 You shouldn't be alone in this
 condition.

CODY
I'll be okay.

DET. HAGARLY
I'm talking about your narcolepsy
Mr. Briggs. Can you're brother stay
around?

CODY
Oh right, of course! Yeah, he can
probably stay.

DET. HAGARLY
I'm sorry we had to meet under such
circumstances. I knew Susan. So
I'll let you know right now, I'm
gonna do everything in my power to
find her killer, especially if it
means you.

CODY
I wouldn't expect any less.

DET. HAGARLY
Good.

Detective Hagarly walks back into the house. In a moment of
narcolepsy Cody slumps back, almost falling out of his chair,
but he recovers and starts to sob uncontrollably.

EXT. BRIGGS FAMILY HOME - NIGHT

A modest looking middle class home sits on a quiet street.
The Briggs family car pulls into the driveway.

INT. KITCHEN - NIGHT

All the lights in the house are off except those in the
kitchen, leaving one lonely pool of gloomy orange light.

Steve totes a pan of food over to the table, where are seated
Sam, Tim, Charlie, and Cody at the head of the table.

STEVE
It's macaroni and cheese. Sammy's
favorite! right?!

SAM
When I was 10.

CHARLIE
Is mommy going to eat with us?

A long silence, broken by Cody bursting into tears. He turns to try and hide his pain from the kids. Tim stares agape at him. He's maybe never seen his dad cry.

Charlie turns to look questioningly at Sam, who looks away in discomfort. Steve looks to Cody, clearly in no state to be explaining his wife's death to his youngest son.

STEVE

Charlie, your mom, she,
she isn't coming back.

CHARLIE

But where is she?

Samantha incapable of taking any more stands up, and stumbles out of the room.

Steve, clearly uncomfortable, glances at Cody, for an assist.

A loud sob escapes Cody's lips. He starts to have an attack.

Steve bolts up to support his brother-in-law. Tim and Charlie look very concerned. Steve puts his hand under Cody's arm to help him up, and Tim hops up to assist his uncle in helping Cody away from the table.

Charlie is left at the table all alone.

MONTAGE - VARIOUS (AUDIO: MOSTLY MUSIC)

- BEACH HOUSE NEIGHBORHOOD - Police canvas the streets knocking on doors and questioning locals.

- BEACH HOUSE - Detective Hagarly and Officer Parks investigate the crime scene, reenacting the murder. Another officer stands in for Cody. Parks is Susan. Hagarly is the killer.

- BEACH HOUSE NEIGHBORHOOD - OFC. Washington knocks on a door. A large man, VICTOR KLOMINSKY answers. Conroy questions him as his partner in the squad car, OFFICER CONROY, looks up the man's records. Prior Offences: several counts of armed robbery.

Officer Conroy steps out of the car, approaches Mr. Klominsky, and cuffs him while reading him his rights.

- POLICE STATION - Cody waits anxiously in the lobby, bugging the officer at the front desk. The kids sit and wait, as Steve tries to convince Cody to go home.

Officers Washington and Conroy escort Klominsky in through the lobby, followed by Detective Hagarly. Cody makes solid eye-contact with Klominsky, just as Hagarly spots Cody.

HAGARLY

Mr. Briggs you shouldn't be here,
Take your kids, and go home!

Finishing his stare-down with Klominsky, Cody relents and tromps out the doors.

- INTERROGATION ROOM - An officer brings Klominsky into the empty room. Detective Hagarly enters and proceeds to questions him.

The Police photographer snaps a photo of Klominsky. In a conference room Hagarly puts the photo up on a cork-board.

- BRIGGS HOUSE - The Briggs family stagger in the front door. Cody starts to collapse undoubtedly more tired than the rest. Steve helps him up to his bedroom, and into bed.

As soon as Steve leaves, Cody escapes his bed and enters the walk-in closet. Susan's clothes hang all around. Cody embraces them and takes in a long slow inhale.

Steve, walking down the hall, sees Sam enter her bedroom slamming the door behind her. He stops for a moment, fist ready to knock, but then decides against it. Downstairs Tim is playing video games.

Steve makes dinner. Everyone is there except Samantha.

- POLICE STATION - Hagarly continues to interview suspects. Another local they found with a criminal history, JAMES MADOC, and the renovations foreman, HENRY WESTOVER. Hagarly pins each person's photo to the board. He slowly begins to cross off photos.

- BRIGGS HOUSE - Steve knocks Samantha's door trying to get her to leave her room, plate of breakfast in his hand. No Answer: he leaves it on the floor next to a few other plates of food. Steve goes downstairs to see Tim still playing video games non-stop, Charlie absently staring over the edge of the couch. This can't be healthy.

Cody endlessly paces the halls. He stumbles over Sam's untouched dishes in the hallway. Sam opens her door to see her dad stagger down the hall. She wears a look of concern.

Watching Tim mindlessly button-mash, Steve sighs, and then picks up the second controller, joining in his game. He engages his nephew in some light-hearted banter. It seems to lift both their spirits a bit.

A ray of joy shines on Charlie's face as well, then Tim breaks down and cries into his uncle's shoulder. Charlie feels it as well and makes it a group hug.

Steve makes dinner again for the family, Sam still absent. Steve helps Cody take his pills.

- POLICE STATION - Hagarly questions NATHAN MCDOWELL and MATT TRAVERS, two of the renovators, CYNTHIA WINGATE the Briggs' housekeeper, and Uncle Steve. Hagarly puts all the suspects' photos up on the board. In another room, two officers question Samantha, and in the next room Officer Parks and her partner question Tim and Charlie with Cody present.

Finally Detective Hagarly questions Cody and puts a picture of him up on the cork board. Hagarly continues to cross off photos.

- BRIGGS HOUSE - Cody mills about frustratedly in his study, Charlie, surreptitiously watching him from the doorway. Cody finally plops down on the futon. A pile of papers and things next to him shuffles, revealing the edge of a picture frame.

Cody looks at it for a moment and then pulls it out of the stack. It reads:

Honorable Discharge: U.S. Marine Corps. Cody Parker Briggs...

He throws it unceremoniously back on the stack, walking out to see Steve lying on the couch, head in his hands. Hmmm...

- BRIGGS HOUSE -

Cody prepares dinner, inviting Steve and the kids to join him. Steve fights back sobs, but looks very grateful. With Sam now at the table, and Cody awake to the world again, they seem just to be holding together.

- POLICE STATION - Late through the night Detective Hagarly looks at his suspect pool splayed across the cork-board, going through papers, and slowly crossing off photos until there are none left.

Hagarly slumps back in his chair, a dejected expression. He's got some bad news to share.

END MONTAGE:

INT. BRIGGS HOME - EARLY MORNING

There's a knock on the door. A now more functional Cody opens the door. It's Detective Hagarly.

CODY

Hey!

HAGARLY

(long beat)

Can we talk?

CODY

Yeah, sure. come in.

Hagarly enters and the door shuts behind him.

EXT. BRIGGS HOME - CONTINUOUS

The morning dew still hangs low in the air, the Briggs Home looking more peaceful than it has in quite a long time.

INT. BRIGGS HOME - CONTINUOUS

Detective Hagarly follows Cody into the kitchen where Steve and the kids are eating their breakfasts. Steve sees Hagarly and escorts the kids into the other room.

CODY

(bringing a glass to
Detective Hagarly)

So I'm assuming this isn't a social
call.

HAGARLY

Look Cody, you're gonna want to sit
down for this.

CODY

Oh.

(a look of trepidation.
he sits down)

HAGARLY

Your wife's case,
(long pause)
We've run out of leads.

CODY

What does that mean? I mean you can
find more right? I mean maybe you
missed something.

HAGARLY

I talked to my Captain this morning
to try and get some more time, but,
(beat)

(MORE)

HAGARLY (CONT'D)
 we're a small department, we only
 have so many resources.

CODY
 What are you saying?
 You're off the case? There's gotta
 be something you can do!

HAGARLY
 Look, you were in the military
 right?
 We all report to somebody. This is
 Susan's killer. If it were up to me
 I'd keep looking for as long as it
 took. It's just ,out of my hands!

CODY
 GET OUT!!!

HAGARLY
 Look Cody...

CODY
 (stands up)
 Get, Out.

Hagarly walks out, quietly latching the door behind him. Cody starts to have an attack but catches himself on the side of the table. As he breaks into a sob the attack continues and collapses onto the floor. As he finally comes to, he looks up and sees Charlie peaking in at him from the other room.

Cody tries to save face for him, but breaks down in tears and reaches out. Charlie rushes up to his dad, and they embrace still leaning against the table legs on the floor.

EXT. CEMETERY - DAY

Charlie sits wearing bow tie and dress slacks, on his fathers lap, Cody stares inconsolably off into the distance, they're flanked by Steve, Samantha, Tim and a host of sympathetic onlookers.

Susan's coffin is lowered into the ground as the priest gives the eulogy. The words go almost unheard, as Cody just stares at his wife's casket, a look of deep disquiet in his eyes.

INT. STUDY - NEAR SUNSET

The sound of the car pulling up and the unruly ruckus of the small boys rushing in the door as Uncle Steve's voice can be heard trying to quiet them down.

Cody walks into his office, closes the door behind him, and sits down on the sofa looking adrift on a sea of uncertainty.

The sun drifts lower in the sky sending a glint of orange light through the window, bouncing off a picture frame on the sofa, and into Cody's eyes. He looks down at the offending glass and sees his Honorable Discharge certificate.

He surveys it, a bit more amiably, perhaps more through his wife's eyes this time. He stands up carefully framing it on the wall and stands back to consider it for a moment.

He walks out of the room leaving the plaque behind reading: Honorable Discharge from the Armed Forces of the United States of America: Cody Parker Briggs.

INT. BRIGGS KITCHEN - DUSK

Steve sits at the table casually watching the boys playing outside the sliding glass door, as Cody walks in.

CODY

I'm going to find Susan's killer.

STEVE

What?

CODY

The man who killed Susan, I'll find him.

STEVE

(beat)

Look, Cody I want this guy found just as much as you do, but are you really the man to do the finding?

CODY

I'm the only one who can.

STEVE

Yeah, pre-diagnosis Cody was the perfect man to do it. But now?

CODY

Oh come on!

STEVE

Look, if Susan were here, you know exactly what she would say.

CODY
 (hesitates)
 If I don't, who will?

STEVE
 I'll do it. I don't have your,
 limitations.

CODY
 I can't just sit here. It has to be
 me.

Steve frsutratedly leaves his chair, his back to Cody, and spreading his hands frustratedly across the kitchen counter.

STEVE
 (long pause, sighs,
 then turns to Cody)
 You got your meds?

CODY
 Yeah?

STEVE
 And you're maintaining a rigid
 sleep schedule

CODY
 Sure.

STEVE
 You're absolutely sure you want to
 do this?!

On Cody's face: a Yes that doesn't need to be said.

STEVE (CONT'D)
 Alright!
 (beat)
 You catch the son of a bitch!

EXT. BRIGGS HOME - EARLY MORNING

The front door bursts open, Cody rushing through, with Steve and the kids not far behind. Charlie runs out after him.

CHARLIE
 Dad, wait, I don't want you to go!

STEVE
 (picks up Charlie)
 Your Dad's going to catch a very
 bad man.

CHARLIE

(pause)

Is it the man who killed mommy?

Steve is silently taken aback.

CODY

(beat)

That's right Charlie.

Cody takes Charlie from Steve's arms. Steve leads the other kids into the house, Sam with a glimmer of disdain.

CODY (CONT'D)

Look, Daddy might be gone for a very long while. Will you promise to watch out for uncle Steve and your brother and sister?

CHARLIE

Yeah.

CODY

And I'll call you guys every night. And if you ever need to call me, you just ask Uncle Steve for my cell number.

CHARLIE

(fighting back tears)

Okay.

CODY

I love you charlie.

Charlie hugs his dad really hard, Cody taken off guard. He returns the hug. Steve comes out and after a moment and comes up to grab Charlie.

Cody lets him go, but Charlie continues to try to cling to his dad, only stopped by his Uncle's grasp, crouching behind the small child as his dad makes his way across the yard.

CHARLIE

No, dad!

CODY

I'll call you tonight charlie!

CHARLIE

I want to go with you!

But Cody has disappeared into the taxi cab which is now pulling away down the street in front of the Briggs house.

CHARLIE (CONT'D)
 (begins to sob)
 But, I had something I wanted to
 tell him.

STEVE
 It's okay buddy! What did you want
 to tell him?

INT. CAB - MORNING

The cab drives along, as Cody looks back to see his small boy
 shrinking even smaller into the distance.

As Charlie and the house disappear around a bend, Cody looks
 out the window across the wide ocean, as broad and
 featureless as his knowledge of his wife's killer.

His face comes into focus, the look of overwhelming
 uncertainty quickly being overtaken by resolve. . .

EXT. MURDER HOUSE - MORNING

The cold morning air illuminates the previously idilic beach-
 house, as Cody stands in front of it drwarfed by the imensity
 of his incompetence.

Cody stands transfixed on the site of his most tramatic
 experience. He walks away from his Family Beach home.

EXT. NEIGBORHOOD - DAY

A door opens, and a middle aged woman curiously looks out to
 see Cody standing on her doorstep.

CODY
 Hello mam! My name is Cody Briggs,
 me and my family own the beach
 house just across the street, I was
 wondering if you saw anything
 suspicious at our house September
 3rd.

SUSAN
 Oh, that was the morning of that
 horrible murder wasn't it. That
 woman was kill . . .

Cody is stabbed by the mention of his wife's murder and struggles to conceal his pain.

SUSAN (CONT'D)

Oh, I am so sorry! She was your wife?

CODY

(struggling not to break)
Yeah

SUSAN

You see I only remembered her name, because Susan is my name. I wish I could tell you I saw something, but my husband and I are retired, and so we're late-risers I'm afraid.

DAVE

Susan!! Who is that at our door? If it's those Jehovah's witnesses again, I told you, you just have to
. . .

Susan's husband see's Cody standing in the door, and seems to recognize him.

DAVE (CONT'D)

Say, . . .you're that man from across the street aren't you, the husband of the woman who was...

SUSAN

(prods her husband)
Honey, he was just asking if we had seen anything that morning, you know the one who has my name.

DAVE

Oh, yeah we heard about what happened. I'm sorry we didn't see anything, Me and my wife are late--

CODY

Late-Risers, yeah, your wife told me.

(begins to turn away)

DAVE

Hey! If there's anything we can do for ya, let us know won't you!

CODY
 (forces a polite smile)
 Sure. You bet.

Cody walks off down the front walkway as the idillic elderly couple stare at him sympathetically.

EXT. MOTEL - EVENING

A dark clouded horizon is broken by a taxi pulling up letting out a drowsy Cody, handing the driver his fare through the passenger window. The cab speeds away, leaving an open view of the small one level Motel: very dingey.

INT. MOTEL OFFICE - EVENING

Cody enters, the door making a jingling alert the clerk.

He looks up and is about to say his normal greeting when a look of fearful recognition overtakes him, and we recognize him as JAMES MADOC from Detective Hagarly's questioning.

But as Cody looks up there is no recognition from him.

CODY
 Hi, I'd like to get a room.

JAMES
 (taken aback)
 . . .Sure, it'll be ninety-three
 dollars a night.

Cody begins to shuffle through his wallet to find his card, while James stands uncomfortably behind the counter. Cody finds the card and hands it to him.

A relieved smile crosses James' face as he swipes the card: Malfunction Please Try Again. James swipes the card again: Same Message. Again: No dice.

James is getting very uncomfortable now as Cody looks on seeming to place his face from somewhere. Swipe again: No luck. swipe. Swipe! SWIPE!!

Cody stares directly at him.

Bleep! The card finally works, and he hands it back to Cody!

JAMES (CONT'D)
 Thank you sir, enjoy your stay.

CODY

Thanks!

INT. HOTEL ROOM - NIGHT

The door jimmies loudly open revealing a small standard motel room, double beds against the wall, a TV, and a small round table in the corner by the window. Cody throws his luggage on the bed.

MOMENTS LATER:

RING... RIIIIING: Cody waits on the phone:

STEVE

Hello?

CODY

Hi, it's Cody.

STEVE

Oh, hey Cody! Let me put Charlie on for you!

CODY

Thanks!

A few moments pass as we hear some mumbled musings from Cody's small son.

CHARLIE

Dad!!!

CODY

Hello Charlie.

CHARLIE

Dad, do you know what? I caught a frog today!

CODY

That's great bud. Where'd you catch him?

CHARLIE

Uncle Steve's back yard. Daddy when are you coming home?

CODY

(long pause)
Not yet Charlie.

(MORE)

CODY (CONT'D)

Uncle Steve has my number, whenever
you need you can call me.

CHARLIE

Ok.

CODY

Love you Charlie.

CHARLIE

Love you dad.

CODY

Now get to bed, you need your
sleep.

CHARLIE

Ahhh!

MOMENTS LATER:

Cody has the small motel table sprawled with papers. On the blank yellow pad on top he writes suspects names: Renovators (Get names), Henry Westover (Foreman), and last Cynthia.

He stops, and crosses off Cynthia's name.

The clock ticks on past midnight, Cody still awake scowering through his notes. He begins to get drowsy but continues.

EXT. BEACH - DAY

Slowly Cody awakes on the beach next to, he looks over: Susan is there, but his attention is drawn away by his kids screaming. He looks over and the boys are having a scuffle.

CODY

Charlie! Tim!

They stop, looking over at Cody, no next to him, eyes wide.

TIM

Where's mom?

There's a strange silence. Cody looks over: an empty towel: Susan is gone.

Cody darts up, scanning the beach. A sound of splashing and panic slowly arises. A look of dread engulfs his face as Cody looks out to sea: Susan's out behind the waves.

Cody breaks into a run, quickly submersing into the surf. A flash of BLACK as he begins to doze, stumbles but quickly corrects.

A wave comes in, and he dives into it, emerging on the other side, his wife's head disappearing behind another wave. He dives under this one as well, and as he emerges he swims as hard and as fast as he can.

A strange beat sounds. Her head bobs up and down as Cody has another flash of BLACK. He swims faster.

Another flash of BLACK, this time longer, gulping in a swallow of water. The strange beat continues.

Susan's head stays afloat in the distance, but as fast as he swims, she never gets any closer. THUMP, THUMP, THUMP. Cody BLACKS OUT his body going limp.

INT. HOTEL ROOM - MORNING

Cody jolts awake, still sitting at his table. From the door comes a loud knocking. It stops. But then again repeats.

Cody jumps up and rushes to the door, opening it:

No one is there. He looks around: Just a long row of doors on either side. Not a person in sight. He closes the door.

Inside the room, Cody grabs the list of suspects and looks at Renovators.

A large phonebook plops down on the table. He flips to the business section turning the pages to 'W'. He scans his pen down the page coming to rest on 'Westover Construction'.

He rips the page out.

MOMENTS LATER:

Cody holds the phone to his ear, the dial tone ringing.

DEBBIE

Westover Construction, This is
Debbie, how may I help you?

CODY

Yes. Cody Briggs, my brother-in-law
Steve Greenfield had a crew working
on his summer home and I was
wondering if I could get a list of
the crew on that job?

DEBBIE

Of course, but you'd have to come
get it in person.

CODY

No problem.

INT. WESTOVER CONSTRUCTION - DAY

A reception desk sits in the lobby surrounded by a small
waiting area. The receptionist sits at the desk, typing.

Cody walks in the front door and eagerly up to the desk.

CODY

Hi, I talked to you on the phone
earlier.

DEBBIE

Oh, Mr. Briggs.

CODY

Yes.

DEBBIE

Here you go.

She hands him a printed list. Cody looks at it and sees all
the names of the crew on Steve's summer home, about twenty.

CODY

Do you have addresses for these
guys?

DEBBIE

No but It has listed what jobs
they're on now next to their names.

CODY

Even better.

Debbie goes to hand him the paper, but then pulls it back.

DEBBIE

Actually, you know, We're not
suposed to give out employee
information. Sorry, I'm new, I
wasn't thinking.

Just then Cody starts to have an attack, and falls to the
floor.

DEBBIE (CONT'D)

Are you okay?
I'll get someone to help!

Debbie runs back into the back, and Cody immediately opens his eyes: He's faking. He stands up grabbing paper off her desk.

Cody exits the door. Debbie returns to her desk with HENRY WESTOVER and looks over the desk to see nobody on the floor.

DEBBIE (CONT'D)

I don't understand he was just here! He fainted or something.

Henry shakes his head and goes back to the back

EXT. WESTOVER CONSTRUCTION - DAY

Cody steps into a cab.

INT. CAB - DAY

Cody looks at the crew list and sees most of the crew are on the 'Rigby building job'. He looks down to the address.

CODY

Take me to 1437 E. Winnepeg

DRIVER

You got it boss.

EXT. WESTOVER CONSTRUCTION - DAY

The cab pulls out and heads away.

EXT. RIGBY BUILDING - DAY

A three story office building skeleton stands on the corner.

Cody approaches the building. Many men walk around. He begins to question the first man that passes, handing him the list.

CODY

Do you know anybody on this list?

The worker points to a man inside the wall-less first floor.

WORKER

That's Chris Davis.

CODY

Thanks.

INT. RIGBY BUILDING - DAY

Cody approaches him and asks:

CODY

Are you Chris? Chris Davis?

CHRIS

Yeah, who are you?

CODY

My name's Cody Briggs. I wanted to ask some questions about a murder that happened at the Greenfield house the other day.

CHRIS

I wasn't there. I don't know anything about it.

CODY

Do you have an alibi.

CHRIS

Yeah, I was getting drunk at the bar on 5th.

Chris pulls out his phone and swipes through Facebook, showing it to Cody.

CHRIS (CONT'D)

See it's on every one of my friends walls. I was beating the Monster Pie Challenge. Me and a friend had to eat a twenty-four inch pizza and fifty wings in under an hour.

Several pictures of the two gouging on pizza to a crowd of people scroll by.

CHRIS (CONT'D)

The friend is Matt Baker. So you can cross him off your list too.

Just then another man walks up.

BOSS

What are you doing in here, you're not on my crew.

CHRIS

He was just asking me some questions about his dead wife.

BOSS

No, no. I can't have you in here, especailly if you're going to be pestering my crew.

CHRIS

Common boss. It's his dead wife.

CODY

I could talk to them on breaks.

BOSS

(hesitates)

Lunch is their own time, but not in the building!

EXT. RIGBY BUILDING - DAY

Cody waits siting on a utilities box, dozing off. After a while a group of workers walks across the street to the cafe.

Cody follows them and begins to question them in line. Silently he talks to each one of the workers.

We see a familiar face from Hagarly's investigation: NATHAN MCDOWELL a thirty-something black male.

NATHAN

I don't know much about the murder, but you should go talk to Henry Westover. He's the foreman.

CODY

His name's on the company.

NATHAN

Right, just don't say I sent you.

CODY

I'll keep him in mind.

EXT. JONES HOME - DAY

Cody gets out of the cab, looks at his list and the second adress says: 'Jones Home Job'

He heads up the driveway into the open garage and into the house. No one's there. He heads into the back yard and sees all the men having lunch.

One by one he questions them, the foreman here seeming not to notice or care. Many shake their heads or shrug until he arrives at one man: MATT TRAVERS a twenty-something man.

MATT

I heard about it the day after.
They cancelled our work for the day. But you know who you should talk to.

CODY

Henry Westover?

MATT

Yeah. After your wife chewed him out the other day he was talking all kinds of trash about her. Called her a couple things my southern upbringing doesn't allow me to call a woman.

Cody's eyes alight in either anger or excitement.

CODY

Will he be at the office?

MATT

Should be.

EXT. WESTOVER CONSTRUCTION - EVENING

A cool blue takes over the sky as the sun begins to wane over the horizon. Cody's cab pulls up.

INT. CAB - CONTINUOUS

DRIVER

You know if we're gonna be taking any more trips together I think it's about time I knew your name.

CODY

Cody Briggs.

DRIVER

Donald.

CODY
Nice to meet you Donald.

DRIVER
You too.

EXT. WESTOVER CONSTRUCTION - CONTINUOUS

Cody steps out of the cab, the air still and heavy. He stares at the door for a long moment then approaches.

Cody enters the office, Debbie still at the desk.

CODY
Can I speak to Henry Westover?

DEBBIE
(more nervous than before)
You know, I think he's in a meeting.

CODY
It's almost closing time. Who'd be meeting with him right now?

DEBBIE
I think he's on the phone.

Just then Henry walks past the doorway behind the desk, just glancing Cody, a look of fear before he disappears.

CODY
Looks like the meeting ended early.

Cody heads behind the desk through the doorway.

DEBBIE
Look, you can't go back there.

But Cody is already back there and Henry quickens his pace towards his office, but then they both stop, all eyes in the office on them, fear in Henry's eyes.

HENRY
Look, lets take this in the office.

They both head into the small room Henry was headed for, and he closes the door.

INT. HENRY'S OFFICE - EVENING

HENRY

Look I know why you're here.

CODY

I just want to ask you some questions.

HENRY

I won't have many answers for you.

CODY

I'll decide that. Several of your men said you had an angry rant about my wife after she talked to you the other night.

HENRY

Who?

CODY

Doesn't matter. Is it true?

HENRY

Look, I may have said some stuff but I had nothing to do with what happened to your wife.

CODY

Liar!

HENRY

(cringes)

Look, calm down, this is my place of business.

CODY

Did you kill Susan?

HENRY

I barely knew the woman.

CODY

You knew her well enough to cuss her out.

HENRY

Look, on a construction site, it's a different atmosphere. I never would have said any of that in the office.

CODY
I don't care what you said. Did you
kill my wife?!

HENRY
(whispers)
Look, okay, I'm not proud of it
but, that morning I was with a
prostitute.

CODY
Can you prove it?

HENRY
No.

Cody gets more angry pulling his hand back into a fist.

HENRY (CONT'D)
No, wait, I have a picture.

Henry fumbles in his pocket, and pulls out his phone, showing
it to Cody. The picture is unseen, except for a timestamp in
the bottom corner, 3:00am September 3rd.

HENRY (CONT'D)
(scared)
look, my wife can't find out about
this.

CODY
This isn't about *your* wife!

Cody slams open the office door.

INT. WESTOVER CONSTRUCTION - CONTINUOUS

Papers go flying, and everyone in the office stares at Cody
as he exits the room. He walks along starting to black out,
but he keeps going. Nobody says a thing.

Cody pulls out his pill bottle, popping one in his mouth.

Towards the door he starts to cataplexy and he manages to get
out the door, Donald jumping out to help him into the back of
the cab.

INT. CAB - NIGHT

Cody collapses onto the back seat, his eyes staring frozen:

The blue world outside whooshes by his vision blurring.

EXT. UNDERWATER - UNKNOWN

Cody awakes, helplessly sinking down into the abyss. But as he gets closer, the bottom begins to appear.

Mounds of dark objects, piled on the white sand floor.

Curious, Cody looks closer, and sees the objects forming the mounds are very familiar: Susan's possessions.

The long mounds form aisles of clear seabed between them, Cody now inside one of these aisles.

He swims down the row looking at the items: hairbrushes, clothes, a vanity, sewing machine, books, a tricycle and childhood toys.

Suddenly the wall behind him bursts apart revealing a torrent of sand and water behind it. The shallow incline gives way to a deep dark drop-off.

Susan's possessions tumble off the edge. Cody grabs at the scuttling items, snatching as many as he can before they reach the edge, turning to escape the current.

Then he sees something, a human shape out in the dark: Susan!

He drops all possessions and dives into the deep, the current pulling him in, but no sooner does he do it than Susan's silhouette breaks up to reveal it was made of the objects.

He turns to swim back, but the vortex of sand, water, and possessions swallows even the light itself and Cody is swallowed into the depths.

INT. HOTEL ROOM - MORNING

Cody awakes, but the noise of his dream continues: not a dream, these noises are real. Rumaging sounds.

Cody tries to look, but he can't move. He's paralyzed.

The figure comes closer and closer to Cody's view as he works his way across the room. It's a man in black clothing and a ski-mask. Cody tries to move, but he can't.

The man rumages through the drawers. Cody's eyes strain to move, but nothing. He just has to watch the man out of his peripheral vision.

Cody struggles to move, his limbs straining as if bending iron bars. The man continues ignoring Cody in the bed.

Finally the paralysis breaks, and Cody's arm moves. The man turns to see, and darts for the door. Cody begins to move, but slowly and by the time he's up the man has gotten out the door and closed it behind him.

Cody reaging his muscle movemnt, bolts to the door, looking outside and yet again, he see's nothing.

MOMENTS LATER:

Cody pulls out his phone, he fumbles through his pockets and finds a card: "Detective Charles Hagarly, Tafanda Bay Police Department, 555-7827". Cody dials the number. After a moment:

HAGARLY

Hello.

CODY

Hagarly, There was just a man in my hotel room.

HAGARLY

You walked in on him?

CODY

No I woke up to him looting the room.

HAGARLY

Did you see his face?

CODY

No he had a mask, just like Susan's killer.

HAGARLY

Any distinctive features.

CODY

He was wearing all black. He was wearing gloves.

HAGARLY

That's not a ton to go off of. Look Cody I'm on another case now. I'd love to help you but you've got to get me a real lead.

CODY

(sighs)

HAGARLY

I'm sorry cody, I wish I could do more.

CODY

(long pause)

It's alright. I'll find him.

INT. POLICE STATION - DAY

The phone clicks quiet. Hagarly smiles, somewhat proud of Cody, then a look of reservation.

INT. HOTEL ROOM - DAY

Cody pulls out his suspect list, crosses of Henry Westover: No suspects left.

Cody's phone rings, he looks at it. The screen says Steve. He considers it and sighs.

EXT. STEVE'S HOUSE - DAY

Cody walks up to the door knocks. Steve answers, but as soon as the door opens, Charlie swoops out grabbing Cody around the midsection.

CODY

Woah. . . hey Charlie!

Charlie squeezes tighter.

INT. KITCHEN - DAY

The two men are at the table.

STEVE

How's the investigation going.

CODY

I've actually come up cold. No suspects, no leads.

STEVE

That's too bad.

They sit there for a long moment, a sense of dissapointment.

STEVE (CONT'D)

Well what if I helped you. We could go back to the crime scene and reenact what happened.

CODY

That's a great idea!

EXT. BEACH HOUSE - DAY

Cody steps into view of the house, still dwarfed by its imensity. Steve joins him, a hesitant look on his face, nods, and they both head toward the door.

INT. BEACH HOUSE - ENTRYWAY- DAY

The door pops open, and Cody and Steve step into the house. A cold silence permeates the air.

INT. BEACH HOUSE - LIVING ROOM - DAY

They both walk in mere feet from the spot Susan was murdered. Both try to hide their emotions.

STEVE

Okay, how you want to do this?

CODY

Well, I know my side best.

STEVE

Okay, then I can be the killer.

Cody nods. They both very tentatively assume their positions.

CODY

I woke up and saw an intruder in the other room.

STEVE

Okay lets skip to the part where you fought.

CODY

Charlie was on the couch, and I charged him, then I stood here between him and the intruder.

Cody moves Steve into the right spot.

STEVE

And then?

CODY

And then it gets hazy. I started to pass out. I heard Susan screaming from the top of the stairs.

BEGIN FLASHBACK:

Susans, at the top of the stairs, flashes in and out.

SUSAN

SAMA. . . CA. . .the police!

END FLASHBACK:

CODY

I fought the intruder, not very well. I was blacking in and out.

Steve acts out punching as Cody counters.

STEVE

Is that good?

CODY

Fine.

STEVE

And what about Susan?

CODY

She ran down the stairs.

BEGIN FLASHBACK:

Susan runs down the stairs, more clear than what Cody saw.

CODY (V.O.)

Then she was there, in front of me.

Susan steps inbetween the two of them.

END FLASHBACK:

CODY

(begins to get emotional)
Then I started to pass out. Only glimpses of. . .

STEVE
 (emotional too)
 It's fine, take it slow.

CODY
 Suddenly they were further away.

Steve moves towards the sliding door. He stops halfway there.

STEVE
 Here?

CODY
 Maybe a step further.

Steve adjusts.

CODY (CONT'D)
 Good.

STEVE
 That doesn't make sense, why would
 they suddenly be further away?

CODY
 (perplexed)
 I don't know.

STEVE
 He had to have been trying to get
 away.

CODY
 What? That makes no sense.

STEVE
 Maybe, what happened next?

CODY
 The attacker swung at Susan. She
 fell, and . . .

Cody breaks into tears and starts to have an attack. Steve
 grabs him and lowers him gently onto the couch.

STEVE
 It's okay, I got you. You did good
 Cody. Take a rest.

After a moment Cody comes to and sits up.

STEVE (CONT'D)

So the distance. Either Susan pushed him, which is unlikely, or he was running.

CODY

You're right.

STEVE

Which means--

BOTH

--It was an accident!

They both look at each other.

CODY

So I'm looking for a stranger.

STEVE

Yeah.

CODY

So then where do I go now?

Long moment.

STEVE

What if you got Hagarly's suspect list. He has to have more than just what you know about. Junkies, people with history of armed robbery.

CODY

You're right! I'll ask him.

Cody starts to black out. Steve supports him.

STEVE

Have you been sleeping?

CODY

Of course I've been--

STEVE

No, have you been *sleeping*?

CODY

I'll sleep when I'm dead.

STEVE

That's what I'm concerned about. Susan wouldn't want you to--

CODY
I know I know.

STEVE
I hope you do.

INT. BEACH HOUSE - KITCHEN - DAY

Cody dials his cellphone. Hagarly answers.

HAGARLY (O.S.)
Hello.

CODY
Hi.

INT. HAGARLY'S OFFICE - DAY

HAGARLY
Oh, Cody hows the--
(closes his office door)
hows the investigation going.

CODY (O.S.)
I just had a breakthrough. The
murder was an accident.

HAGARLY
Was it?! We never found that.

Hagarly, in a rush, begins to pack his bag on his desk.

CODY (O.S.)
It means our suspect list is wide
open. It could be a stranger.

HAGARLY
Could be.

CODY
And I have no more suspects.

HAGARLY
Cody, If you're asking what I think
you know what I've gotta say.

His bag falls over, and everything falls out along with the
evidence bag with the gun.

CODY
It's my wife's murder!

Hagarly begins to pack the bag again.

HAGARLY

That's not lost on me, but even so,
I can't give you the case files.
You're perfectly allowed to look at
anything in public record, but I
can't let you have them.

Distracted by the conversation, he misses the gun in the
evidence bag forgetting it on the desk.

CODY

(sighs)

You know for a public servant,
you're not very helpful.

HAGARLY

Look Cody, It goes without saying
how important this is to you and to
me. If I could do more I--

CLICK: Cody Hangs up.

Hagarly hangs up frustatedly, grabs his bag and heads off out
the door, forgetting the evidence gun on the desk.

INT. BEACH HOUSE - KITCHEN - DAY

He stands, unsure for a few moments, then appears to have an
idea: He dials the phone again.

POLICE RECEPTIONIST

Tafanda Bay Police Department. How
can I be of assistance?

CODY

This is Cody Briggs. I need to
speak to Officer Parks.

POLICE RECEPTIONIST

Just a moment.

CODY

Okay.

There's a long moment.

POLICE RECEPTIONIST

Mr. Briggs?

CODY

Yes.

POLICE RECEPTIONIST
 She's not in the office. I could
 give her cell number.

CODY
 That'd be great!

Cody dials.

OFC. PARKS
 Yeah?

CODY
 Hey this is Cody Briggs.

OFC. PARKS
 Look Cody if you're asking for the
 files I ca--

CODY
 No it's not about that. Is
 Detective Hagarly going to be at
 the department tonight.

OFC. PARKS
 Sorry Cody, I'm at a crime scene
 and Hagarly is joining me any
 moment. We'll probably be working
 this case long into the night.

Cody smiles.

CODY
 Oh, that's too bad.

OFC. PARKS
 I'm Sorry Cody. You want me to let
 you know when he's in?

CODY
 Sure, why not!

OFC. PARKS
 Alright.

She hangs up.

EXT. TAFANDA BAY POLICE DEPARTMENT - NIGHT

Cody approaches the building, large for a small-town police
 station. All the lights are off.

Cody approaches the front doors, dressed in black. He pulls out lock picks and begins to pick the lock.

He fumbles with it for several moments, clearly no expert.

INT. POLICE DEPARTMENT - LOBBY - NIGHT

CLICK: The door pops open and Cody sneaks in.

He creeps in past the receptionist desk.

INT. HAGARLY'S CAR - NIGHT

Hagarly pulls up to the crime scene, shifting into park.

He opens his bag next to him, and looks inside. He doesn't see what he wants and starts to pull out all the contents, until there's nothing left in the bag.

He sighs but then has a look of realization.

INT. POLICE DEPARTMENT - POLICE BULLPEN - NIGHT

Cody enters a rectangular room full of desks. He pulls out a flashlight.

At the end of the room a few doors line the back wall. Cody approaches them. The first has a plack reading: Det. Clark.

He moves on to the next door which reads: Chief Gibson

Then the next door reads: Det. Hagarly. Cody smiles, pulling out the lock picks again. This one's a bit harder.

A WOOSH from behind startles Cody, and he looks back. It was just the air conditioner turning on. He laughs and clicks the lock picks into place.

The door opens, and Cody steps into the room sweeping his light across the room. He looks at the left wall, entirely covered in filing cabinets, including the wall next to the door. Cody groans.

He goes to the back of the room opening a cabinet. Cody shuffles through the labels, none of which reading Briggs or even case files. He closes the droor moving down to the next.

As Cody makes his way across the cabinets, in front of him the evidence bag gun sits on the desk.

Cody looks through another drawer, still all the labels are not what he's looking for.

INT. POLICE DEPARTMENT - LOBBY - NIGHT

The front door begins to budge, until it opens, a hand removing the keys.

Stepping into the lobby is Detective Hagarly.

INT. HAGARLY'S OFFICE - NIGHT

Cody continues down the line of files, about three fourths of the way down.

The gun still sits on the desk, Cody completely unaware.

INT. POLICE BULLPEN - NIGHT

Hagarly walks into the room. A strange look crosses his face but continues down the line of desks.

INT. HAGARLY'S OFFICE - NIGHT

Cody opens a new cabinet drawer. It reads "Case Files"!

INT. POLICE BULLPEN - NIGHT

Hagarly approaches the end of the desks near the back wall. He pulls his keys out shuffling through for the right key.

INT. HAGARLY'S OFFICE - NIGHT

Cody heads down to the second drawer 'B'. He shuffles through the files, but the gun is still looms behind him.

INT. POLICE BULLPEN - NIGHT

Hagarly shuffles through and finds the right key. He approaches his door.

INT. HAGARLY'S OFFICE - NIGHT

The gun sits on the desk, Cody behind it desperately shuffling through the B's. Bilger, Brennan, Briggs!

INT. POLICE BULLPEN - NIGHT

Hargly's key goes in the lock. It turns.

INT. HAGARLY'S OFFICE - NIGHT

The sound of the door alerts Cody, and He grabs the file, just as the doorknob turns. Hagarly steps in.

HAGARLY
Briggs!

CODY
Hagarly.

HAGARLY
Is that?!

Hagarly grabs the file out of his hands.

HAGARLY (CONT'D)
Did you look at it?

CODY
No.

HAGARLY
(sighs)
You know I should arrest you for this. Breaking and entering, theft of police files! Look, Cody I've been looking the other way so far only because of Susan, but this is getting out of hand.

Cody stands there, a pathetic look on his face.

CODY
It's all I've got.

HAGARLY
(beat)
You've betrayed my trust. Get out, and don't call me again! It's only for Susan's sake I'm not reporting this.

Cody walks sheepishly out the door, closing it behind him. Hagarly throws the case file on the desk, and sees the evidence gun still there, he grabs it and puts it in his bag.

EXT. POLICE DEPARTMENT - NIGHT

Cody walks out checking behind to see if Hagarly has followed him, and then from out of his jacket he pulls one sheet of paper: The suspect list.

Cody smiles, puts it back in, and walks off.

INT. HOTEL ROOM - NIGHT

Cody circles the last two names on the list.

Cody has a laptop open on the table. He types in something and it comes up on: GUADINO COUNTY RECORDS

A tab at the top reads CRIMINAL RECORDS. He clicks it.

A search bar is at the center of the screen. Cody looks down at the suspect list. The first of the remaining two names: VICTOR KLOMINSKY, followed by JAMES MADOC

He types Victor Klominsky and a picture pops up. A familiar face from Cody's staredown at the police station during Hagarly's investigation.

He then types in James Madoc, and up pops the picture. It's a picture of the hotel clerk!

Cody darts up, heading out the door. He walks down the row of doors toward the office. He begins to BLACK out.

He stumbles but goes quicker. Half way there another BLACK.

He walks quicker and gets to the door, going in.

INT. MOTEL OFFICE - NIGHT

but as he passes out he see's there's no one at the desk.

FADE TO BLACK:

INT. MOTEL OFFICE - MORNING

Cody wakes up, the sun shining in his eyes, he peels himself off the floor, looks up at the desk: still no one there.

He walks into the back office, and: no one. Cody sighs.

Someone walks in, surprised to see Cody there.

HOTEL MANAGER

You shouldn't be back here!

Cody brushes past him and out the door.

INT. HOTEL ROOM - MOMENTS LATER

Cody enters and looks at James Madoc's file and it has his address.

Cody stands up, pulling out his pill bottle and poors. Nothing comes out: empty.

Cody shrugs and heads out the door.

EXT. PHARMACY - DAY

The cab pulls up and Cody steps out. The small-town pharmacy looks like it was made in the sixties.

He walks in the front door.

INT. PHARMACY - DAY

Cody walks to the back, past the low aisles. He doesn't see a very familiar looking customer, head peeking up over an aisle: Victor Klominsky.

Cody proceeds to the back wall where a small line forms for the pharmacist, two people in front of him.

The pharmacist takes the first person's order and starts looking through the back. Cody still doesn't see Klominsky.

The pharmacist brings up the bottle for the first customer, they take it and leave. Klominsky watches the first customer as they walk away. He smiles, but doesn't see Cody.

The second customer steps up and the pharmacist goes to start his order, but stops, looks to his assistant in the back.

PHARMACIST

Eddy, can you get the next customer?

The commotion causes Klominsky to look up, but Cody steps behind the other customer before he can see him.

Cody stands at the counter, no divider like a big city pharmacy. Just one counter.

CODY

Cody Briggs.

Eddy goes back and starts looking for Cody's pills.

Cody leans on the counter casually looking over at the other customer, who grins politely, and then further over at the store, scanning close to Kolominsky.

Just then Eddy returns placing the pills on the counter, very close to the other customer's bottle. Klomisky moves further down the aisle and further from Cody.

CODY (CONT'D)

Thank you.

Cody reaches for the pills but looks over and sees klominsky.

Klominsky looks up too, and Cody has a look of: "You!"

Klominsky shows innocent shock, but then recognises Cody, and runs down the aisle toward the door.

Cody grabs for the pills quickly, grabbing the bottle on the right. The one with his name sits untouched on the counter!

Cody darts for the door, Klominsky disappearing through it.

EXT. PHARMACY - CONTINUOUS

Klominsky exits, looks around and down the street. He heads off towards a car, as Cody exits the Pharmacy.

Cody watches as Kolominsky gets in his car and turns the key REVING the engine into life.

Cody cringes, sighs, then opens the bottle and takes a pill.

He checks the door of the closest car: It's open. Small towns

INT./EXT. CAR - DAY

He gets in the driver seat reaching under the steering wheel pulling out some wires and jumpstarting the car.

Cody pulls out and slams the gas. Klominsky is already at the end of the main street.

INT. KLOMINKSY'S CAR - DAY

Cody gains on him, Klominsky looking back to see.

INT./EXT. CODY'S CAR - DAY

Cody's knuckles go white on the steering wheel, Klominsky now speeding up to avoid Cody.

They both dodge the light small-town traffic, but the winding road is much more of an obstacle.

The buildings and houses on the right side of the road disappear as their cars reach the coast.

Cody catches up with Klominsky, pegging his tail and causing both of them to skid out, narrowly missing the cliff.

Now side-by-side Cody stares down Klominsky.

The coast begins to lower, the road sloping down. At the end we can see the ferry coming in to port.

Cody looks at Klominsky, and he speeds up getting just in front of Cody.

As Klominsky gets some distance, Cody begins to BLACK out.

CODY

No!

He presses his foot all the way down on the gas, as he BLACKS out again. Cody steers the car directly for Klominsky.

INT. KLOMINKSY'S CAR - DAY

Klominsky sees cody coming at him like a missile.

He's only a hundred feet from the ferry.

INT./EXT. CODY'S CAR - DAY

Cody aims directly for Klominsky's bumper, and BLACKS OUT, just as it hits. . .

. . . Klominsky's car swerving sharply to the right. . .

. . . Cody's car heads for a wood shack on the left. . .

CUT TO BLACK:

EXT. COASTAL ROAD - DAY

Cody awakes, a deflated airbag under his head. He looks out to see wooden planks scattered across the hood.

The ferry is now a hundred feet out to sea.

Cody looks to his right and sees Klominsky escaping down the beach. Cody jumps out and follows him.

A cliff approaches, as Klominsky starts up a steep set of stairs. Cody starts behind him.

The stairs stretch off into the cloudy sky. Klominsky, halfway up the stairs, looks back and speeds his climb.

Cody speeds up, frantically following. He starts to gain.

Klominsky looks back yet again, and Cody is only about thirty feet back.

Fear in his face Klominsky struggles to speed up but he's tiring. They're both about three fourths of the way up now.

Cody, gaining speed, Klominsky is only yards from his grasp. Cody starts to BLACK out.

He quickly pulls his pills from his pocket and pops another one. Klominsky looks back again in fear.

Cody speeds up, only ten feet from Klominsky. A flash of BLACK again. He stumbles but comes back to, just in time to keep his balance.

Cody gives it everyting he has, Klominsky slowing. Cody, within arms reach, grabs at Klominsky's shirt, both nearly at the top.

Klominsky looks back terror in his eyes when Cody BLACKS Out.

FLASHES:

. . . The sky with reeling birds rises into view. . .

. . . The stairs hit his face. . .

. . . Kominsky much further away now. . .

The pills land next to him, bottle reading:
'Ethel Thornbridge'.

Klominsky disapears over the top of the steps.

CUT TO BLACK:

EXT. UNDERWATER - UNKNOWN

It's pitch black. Slowly the darkness is lit by a undulating rippling light becoming brighter and brighter until:

EXT. OCEAN - DAY

Cody emerges in the open ocean. He splashes back and forth as he tries to get his bearings, The beach in the near distance.

The lapping waves hide the shore in intervening moments. As it reveals the shore again he can see the beach house.

Cody swims eagerly, and gets to the surf. His feet hit the bottom as He stands, looking up: The sky is much darker now.

Cody rushes, getting closer and closer to the house, until he sees through the open sliding glass door: It's Susan, Alive!

He bursts into a sprint towards the house. Susan's figure mills in and out of view, as if going about her daily tasks, until she stops and looks at Cody, a smile on her face.

Cody returns an elated grin as he rushes faster and faster, getting very close, Susan's arms held wide to receive him.

But a dark shape emerges behind Cody. Susan's face begins to show fear, Cody confused as to why.

The shape rises higher, growing larger. Cody feels it behind him and looks back as a huge tidal wave comes into view.

He runs faster, the fear in Susan's eyes, palpable.

The wave rises, several stories tall now.

It appears to expand larger and deeper than is possible, getting both closer and further at the same time.

Only twenty feet to Susan, and Cody crosses it in two breaths. He rushes for Susan's embrace, clutching for her, only inches away as the wave hits, ENGULFING them both.

The water SURGES DEAFENINGLY LOUD against his ears--

INT. HOSPITAL ROOM - DAY

--Cody jolts awake, sitting up, his arms tugging the I.V.

STEVE (O.S.)
Careful, Careful! You're alright.
You're fine now.

Frantically Cody looks around, and Steve's image shakes into view.

STEVE (CONT'D)
Man that must have been some
nightmare!

Cody comes to himself and begins to calm down.

CODY
I saw Susan.

STEVE
You what?

CODY
In my dream. I saw her, alive.

STEVE
Wow.

CODY
I keep swimming after her. She's
adrift at sea, or under the ocean.
I swim harder and harder, but no
matter how hard I keep swimming I
can never get to her. Until this
last one, I almost got to her.

STEVE
Cody, you know what she'd tell you
right.

Cody is silent.

STEVE (CONT'D)
She wouldn't want you risking your
life for her.

CODY
She deserves justice.

STEVE
Cody, she's dead!

CODY
I know she's dead.

STEVE

Charlie wakes up every night and comes asking where his mom is.

Cody has a FLASH OF BLACK.

STEVE (CONT'D)

I have to remind him every night that his mom isn't ever coming back. I can't have you believing the same thing as a six year old.

CODY

(shamed pause)

What do you want me to do?

STEVE

I don't give a shit what you do!

(turns away)

If it were up to me Susan *would* still be here, and *you'd* be the one that had died.

Steve has a look of panic, turns around and Cody is asleep.

Charlie comes in the room Cody starting to drowsily come to.

Charlie stares at him, wanting to say something, but before any words come out Steve grabs his arm, and ushers him out.

INT. HOSPITAL HALLWAY - DAY

Hagarly sits outside in a chair as Steve angrily passes.

Charlie in tow, Steve heads down the hall exiting the doors. Charlie looks back before his face disappears into the light.

INT. HOSPITAL ROOM - DAY

In steps Hagarly. Cody, drowsily spots him.

CODY

I thought we weren't on speaking terms.

HAGARLY

This kind of changes things. What was that about?

CODY

Oh, he just doesn't want me killing myself is all.

HAGARLY

I'm inclined to agree with him.
What was it you fell down? Two
hundred steps?

CODY

I wasn't counting.

HAGARLY

Have you ever thought of becoming
an acrobat?

Cody doesn't laugh.

HAGARLY (CONT'D)

Or a sleeper agent.

Cody laughs.

HAGARLY (CONT'D)

Look, we caught Klominsky. There
was an officer on patrol nearby and
he ran him down.

CODY

(getting out of bed)
I need to talk to him!

HAGARLY

(restrains him)
Cody, he's not the guy. The car he
was driving was stolen the morning
of the murder.

CODY

He could have done both.

HAGARLY

It was two counties over, on the
mainland. Look Cody I know you
think you're Susan's only hope, but
It's past the point I can look the
other way. You stole a car, and
wrecked it. Now you're not exactly
in a state to be locked up, and I
don't have the patience to wait.
You have six weeks of recovery.
We'll consider that time served.
(slaps cuffs on Cody and
then the bedrailing)
And that's the last time I'm being
so lenient.

Hagarly goes to exit but then looks back:

HAGARLY (CONT'D)

Oh, I almost forgot. My brother passed away recently and he had a service animal.

Cody has a look of trepidation.

HAGARLY (CONT'D)

(whistles)

Rex!

A german shepard enters with a red service dog harness. Cody's eyes widen.

CODY

A dog? Why would I want a dog?!

HAGARLY

He's a narcolepsy support dog. He was in training to be a police dog, but he failed the tests because they said he was "too gentle". My brother needed a service dog, so we got him trained. Now he's yours.

CODY

I don't need a--

HAGARLY

Consider it a condition of your arrest.

Hagarly ties the dog up and heads for the door.

HAGARLY (CONT'D)

Do what the doctor tells you. Don't try to use Rex for "police work".

Cody gives a sarcastic grin and Hagarly closes the door.

INT. SURGERY - DAY

An x-ray of Cody's shattered leg is put on the light-board.

The surgeon places a transparency on top of it, with multiple pins binding the shattered bones.

Cody is on the table under a blue sheet except for his exposed leg. The doctor begins to operate.

INT. HOSPITAL ROOM - DAY

Cody is wheeled back into his room, asleep. He wakes up when the bed jolts to a stop, a cast on his leg.

As soon as the staff leave the room he pulls out a bobby pin. A couple minutes pass by as he clumsily picks the lock.

The cuff on his wrist CLICKS loose and he jumps up out of bed, but immediately falls on the floor.

The same two male nurses that wheeled him in re-enter and help him into bed. They don't notice the cuff.

Cody grins at his luck and re-cuffs himself

INT. HOSPITAL - REHABILITATION CENTER - DAY

A variety of exercise, and rehab equipment adorn the room.

A physical therapist cuts off the cast, and helps Cody stretch Cody stretch his leg, and his face cringes in pain. The therapist stops, and goes the other direction.

Before you know it the therapist has Cody laying on a table his leg up in the air the therapist pressing against it.

INT. HOSPITAL ROOM - NIGHT

Cody wakes up, picks his cuff, tries to get out of bed again, but his leg won't support his weight. He returns to bed.

INT. HOSPITAL - REHABILITATION CENTER - DAY

Cody, assistet by the therapist, walks, holding onto two paralell bars. He pushes hard but then his leg gives out.

He immediately tries again.

THERAPIST

It's okay, take a breather.

MOMENTS LATER:

Cody is sitting, his legs stretched out in front of him. The therapist puts a ten pound weight on them.

THERAPIST

More?

Cody Nods, but as soon as he puts on the weight Cody cringes. The therapist stops.

CODY

More!

The therapist puts another, looks at Cody who nods. The therapist shrugs and puts another on.

INT. HOSPITAL ROOM - NIGHT

The dog asleep, Cody awakes, heading out of bed again.

He makes it almost to the door, but stumbles onto the floor, slowly crawling back to his bed trying not to be overheard.

INT. REHABILITATION CENTER - DAY

Cody is on a cycle, pedaling hard. Pain crosses his face, but he only pushes harder, almost doubling his speed.

The therapist looks impressed.

THERAPIST

You know at this pace you should be better in about another week.

Cody looks disappointed.

INT. HOSPITAL ROOM - EARLY MORNING

Cody gets out of bed, grabbing his crutch, Rex watching the whole thing. Cody goes to the door, but then the dog BARKS.

Cody cringes, putting a finger to his lips.

CODY

Shhhhh!

Cody walks over putting a leash on him, opens the door, checking to see if the coast is clear: It is.

Cody and Rex leave the room.

EXT. HOSPITAL - EARLY MORNING

A distance away, Cody hangs up his phone, slowly crutching his way to the curb. When he gets there a cab pulls up.

Cody whistles for the dog to get in, and then he clumsily starts to enter. Donald gets out and assists him into the back seat. Rex BARKS.

CODY

Shhh!

DONALD

What's with the dog?

CODY

Don't ask.

And the car drives away.

EXT. BEACH HOUSE NEIGHBORHOOD - DAY

Cody gets out of the cab, the dog loyaly following.

DONALD

Are you still trying to solve your wife's murder?

Cody says nothing but it's clear the answer's yes.

DONALD (CONT'D)

(sighs)

Don't get yourself killed. I'd hate to loose my most loyal customer.

CODY

I've got the dog.

DONALD

(hesitant)

Alright.

Donald pulls away, and Cody takes out his list: James Madoc.

Cody heads to the first door, knocking. It's imediately answerd and a kind looking gentlemen peaks out.

NEIGHBOR

Yes?

CODY

Hi my name is Cody Briggs.

MONTAGE:

At a second house Cody continues the same speech.

CODY

My wife was murdered at Steve
Greenfeild's house. . .

At yet a third house Cody continues.

CODY (CONT'D)

down the street. I was wondering if
you knew anything about it.

House 1:

NEIGHBOR 1

I saw the police tape that morning,
but all I know is neighborhood
rumors.

House 2:

NEIGHBOR 2

You were on vacation there right?
It's strange that a robber would
choose that same weekend to loot
the place. When people were there,
you know.

House 3:

NEIGHBOR 3

Yeah I saw a few things that
morning.

CODY

(promising look)

Oh yeah, like what?

NEIGHBOR 1

Like I heard the family, uh your
family were visiting from England,
and that you were from a line of
Lords or something.

NEIGHBOR 3

Yeah I saw Bill Henderson down the
street watering his lawn at five
thirty in the moring. I mean who
waters their lawn at five thirty?

Cody's face drops, dissapointed.

CODY

Well did you happen to see anything suspicious that morning or the night before? Your house backs against the beach. Did you happen to see anyone running?

NEIGHBOR 2

No.

NEIGHBOR 1

Sorry, no.

CODY

(begins to leave, but stops)

Oh one more thing, do you happen to know where James Madoc lives?

NEIGHBOR 1

Never heard of him.

NEIGHBOR 2

I'm new to the neighborhood. I'm not the one to ask.

NEIGHBOR 3

James Madoc?

CODY

Yes.

NEIGHBOR 3

No I don't think so. And I'd know.

CODY

Okay. Well, thanks anyway

Cody turns to leave.

NEIGHBOR 3

Oh, wait is he the one with a history? Bad sort?

CODY

Yes.

NEIGHBOR 3

Yeah sorry I put him out of my mind. He's a strange type to be living here. You wonder how he can afford it.

CODY

Where?!

NEIGHBOR 3

(scared)

He lives four houses down on the
other side of the street.

CODY

Thank You!

Cody darts off, as fast as he can dart with a crutch.

INT. STEVE'S HOUSE - DAY

Steve and Charlie are washing dishes, Steve on washing,
Charlie doing the rinsing, perched on a stool.

STEVE

No, you gotta get the dishes all
the way under the water.

CHARLIE

Why did you say that you wanted
daddy to be dead?

Steve stops washing, and there's a long tense silence.
A steak knife sits at the bottom of Steve's wash sink.

STEVE

Oh. . . You heard that did you?

Charlie fearfully nods his head.

STEVE (CONT'D)

Charlie. . . Sometimes adults say
things, when they're angry, that
they don't really mean.

Steve reaches for the steak knife.

CHARLIE

Like what?

Steve looks around the room, no sign of Tim or Samanta.

STEVE

Like when a Daddy gets angry and he
says I wish I never had kids. Has
daddy ever said that to you?

Charlie shakes his head, as Steve grabs the knife.

CHARLIE

So you were telling a lie?

STEVE

(hesitates)

Well, Cod--, Daddy just made Uncle
Steve angry...

Steve pulls the knife out of the water brandishing it in front of little Charlie. Charlie steps off the stool.

Then Uncle Steve brings up a rag and rubs the knife.

STEVE (CONT'D)

Uncle Steve didn't mean it, He was
just...

A look of fear dominates Charlie's face, then Steve plunges the knife into the sink, and finishes scrubbing.

He holds the knife out to charlie, handle first, and before he lets it go. . .

STEVE (CONT'D)

Careful now, I wouldn't want you
getting hurt.

Charlie gets back up on the stool, grabs the knife handle, and dunks it in the water--

EXT. MADOC'S HOUSE - DAY

--A puddle splashes on the curb, as a car drives by, splashing Rex and Cody on the Sidewalk. The dog barks but Cody is oblivious. He's staring at the man's front door.

Cody slowly approaches the door, one step, then another his eyes more eager than his legs can carry him.

CUT TO:

KNOCK , KNOCK, KNOCK. Cody waits impatiently on the doorstep taking a pill, a real one now. Cody checks the label just in case: "Cody Briggs".

Cody goes to take another knock and the door opens, causing him to lose his balance.

The man inside quickly grabs him stopping his fall, and then recognises him. He tries to pull away but Cody grips tight.

His strength isn't enough to stop him, but Rex BARKS LOUDLY, taking an attack stance, and Madoc stops.

CODY

Look I just want to ask some questions.

Madoc, staring at the dog, reluctantly nods, making way for Cody. Cody limps into the house, followed by a snarling Rex.

CODY (CONT'D)

Too gentle huh?

INT. MADOC'S HOUSE - DAY

MADOC

Look, I know who you are. I told everything to the police, and they let me go.

CODY

I know a few things they didn't. Like I know the attacker was probably a stranger. You're strange enough and a history of robbery.

MADOC

That stuff I did is in the past. I came here to turn a new leaf.

CODY

By looting the neighbor's house, killing his wife?!

MADOC

Look, I know I've acted suspicious. The minute I saw you check into the hotel, I recognized you, and I haven't been to work since but, I knew if you even thought I could be him, you might--

CODY

Kill you?

MADOC

(beat)

Yeah.

But you gotta beleive me I would never--

CODY

Do you have an alibi?

MADOC

I was--

CODY

Can anyone confirm where you where?

Madoc takes a long hesitant pause, then shakes his head.

MADOC

I was here, sleeping. I don't have
many friends in the neighborhood.
I. . .

Cody stares intently into Madoc's eyes, Rex at the wait, when finally something clicks in Cody's eyes.

CODY

I believe you. Thank you for your
honesty.

Madoc breathes a sigh of relief. Cody awkwardly stands to go.

MADOC

Is there anything I can do to help?

CODY

(sighs)
No.

MADOC

Are you sure, I mean look at you. I
could--

CODY

I've got it!

Cody, slowly, sullenly walks out the door.

EXT. MADOC'S HOUSE - EARLY EVENING

Cody steps out, the dam breaks and he crumbles into tears.

He begins to BLACK out, starts walking toward the curb, but the BLACK comes again and he passes out on the ground.

Rex BARKS, as high above, Cody's small crumpled frame lays sprawled on the walkway in the middle of Madoc's lawn.

Cody comes to.

. . . Madoc's front door opens, his feet stepping out. . .

Cody BLACKS OUT.

FADE TO BLACK:

INT. CAB - NIGHT

Cody wakes up in the back seat, Rex aggitatedly walking around the seat and the floor.

As soon as he sees Cody awake he licks his face.

CODY

Get off!

DONALD

Cody. You're awake!

CODY

How'd I?

DONALD

Mr. Madoc called me, and helped me get you into the cab. We had a time of it holding off that dog.

CODY

(groans holding his head)
He was the last suspect.

DONALD

Madoc?

CODY

Yeah. I've got nothing left,
nowhere to go.

DONALD

(long pause)
I'm sorry Cody.

EXT. MOTEL - NIGHT

Cody stumbles out of the cab, Rex following after, and he slowly makes his way to the door.

Cody looks at the dog, and ties him up outside by the window.

INT. HOTEL ROOM - NIGHT

Cody walks into the room and as soon as he gets in, he's hit over the head. He falls to the floor, looking up to see a dark masked figure above him.

Rex BARKS frantically outside.

The man reaches for him, but cody rises up quickly, cringing in pain from his leg, but he hits the man in the chin.

The man reels falling back on the bed, Cody, bracing himself against the dresser, looking around for a weapon: Ice bucket, remote control, **Lamp!**

He grabs it by the base ripping the cord from the wall. He tears off the shade, and things begin to go BLACK.

CODY POV: The intruder reaches out about to engulf Cody. Cody hits him on the head, breaking the bulb. The intruder grabs his head, but quickly lashes back, punching Cody twice.

Another FLASH OF BLACK -- Cody's fading.

He comes to, looking at the lamp in his hand, and rearing back he smashes it on the intruder's head busting the lamp, knocking the man unconscious on the floor. CODY BLACKS OUT.

CUT TO BLACK:

MOMENTS LATER:

Cody awakes, lashes out in terror, and sees the man on the floor. He drags him into the closet, ties his hands together, jams the door shut with a chair, and heads to the door.

He begins to BLACK out again, hurriedly drawing his phone:

DONALD

Hello.

Cody opens the door.

CODY

Come get me! I need a ride to the police station--

EXT. MOTEL - DAY

Just as Cody closes the door behind him he BLACKS OUT:

CUT TO BLACK:

EXT. BEACH - DAY

a TORRENTIAL RUSH sweeps past Cody's ears, and suddenly:

The water is gone, Cody in the same position embracing nothing: Susan is gone. His embrace passes through the empty air.

Around him lie wood planks and the rubble of his house.

He looks all around the wreckage digging through the rubble, when the surf washes in, drawing his view out to Sea.

Planks being drawn out to sea lead him to where Susan stands in the receding water, waist high, but something's wrong:

She's being pulled out to sea. Cody sprints into the surf, then dives into the waves, but unlike a natural beach all the water continues going out, without coming back in.

Susan's head gets smaller and smaller. Cody races to get her, but she is being pulled out to sea, caught in a rip tide.

Susan's head goes in and out of view over the frothy swells. And then after a particularly big swell her head disappears.

Cody stops, now nothing but water in all directions, the normal waves resuming on the beach as if nothing happened at all.

Close on Cody, a rogue wave jolts cody--

INT. CAB - NIGHT

--Awake: The cab has stopped.

Cody opens the door and sees:

EXT. POLICE DEPARTMENT - NIGHT

Cody gets out of the cab forgetting to wait as he slams the door in Rex's face.

He walks to the doors as fast as he can, which is a bit more than before. Then Cody stops and pulls out his phone:

STEVE

Hello?

CODY

Hey, come to the police station.
There's something you're gonna want
to hear.

INT. POLICE DEPARTMENT - POLICE OFFICER BULLPEN - NIGHT

Steve, Tim, and Charlie sit in chairs along the wall,
Samantha leaning against the wall, to the right, arms folded.

Cody paces nervously, increasing speed until he cringes in
pain, grabbing his leg.

HAGARLY

Briggs, will you sit down? They'll
be there any m--

Hagarly's phone rings.

HAGARLY (CONT'D)

Talk to me.

We don't hear the officer on the other end.

HAGARLY (CONT'D)

Uh huh.
(long pause)
Uh huh.

Hagarly hangs up. Cody stares intently.

STEVE

Well?

CODY

Do they have him?

HAGARLY

(beat)
There's no one there.

CODY

They let him get away?!

HAGARLY

The closet door was jammed shut,
and when they opened the door. . .
Nothing.

CODY

What?!

HAGARLY

There was no one in the room Cody.

CODY

That's impossible I fought the man!

HAGARLY

The room is beat to bits but--

SAMANTHA

I never saw anybody.

STEVE

What?

SAMANTHA

At the house, that morning. There was no one there.

HAGARLY

What was that Samantha?

Cody stares at his teenage daughter, Steve standing up. Hagarly steps forward.

HAGARLY (CONT'D)

Tell us what you saw Samantha, this is very important.

SAMANTHA

I heard the screaming. My mom, she, she was screaming. I heard running down the stairs. I came out of my room, looked over the balcony and
(stops, choked up)

HAGARLY

Take it slow. What did you see?

SAMANTHA

My mom, falling to the floor, and my dad, standing in front of her.

HAGARLY

And the attacker?

SAMANTHA

(shakes her head)
I saw no one. It was just my dad.

Hagarly looks over to Cody, along with half the officers in the room. Cody returns the look.

CODY

Hagarly you don't think.

Cody begins to back towards the wall.

HAGARLY

Cody, we just need to ask you some questions.

Cody continues to back towards the corner, Officers now circling.

CODY

I don't have time. I have to--

Officers start putting hands on their holsters, and reaching for cuffs.

HAGARLY

Cody, we just have to make sure your not--

Cody turns, lunging himself with his crutch through the conference room door. The cops close in, all descending on the door, but the amount of bodies slows their progress.

Cody stumbles to the window, picks up a chair and throws it into the window shattering the glass.

The cops file quickly into the room grabbing for Cody, but he lifts himself onto the sill, just in time to see Hagarly staring in shock at him through the door. He jumps:

EXT. POLICE STATION - NIGHT

He falls on his good side into a roll down the small hill, using his crutch to bound away as quick as possible. He cringes in pain:

Running's not an option, he has to walk.

The cops stare out the window in shock, one by one turning away to run to the doors. Hagarly stares out the window.

A busy street lies in front of the police station. Cody walks, cringing every step towards the curb, no crosswalk.

INT. POLICE DEPARTMENT - POLICE BULLPEN - NIGHT

The police run past Steve and the kids heading for the exit, at least twenty officers.

Steve stares, stunned at the whole situation, and pulls Tim and Charlie back from the charging officers. Samantha is out of it, crying in the middle of it all.

EXT. POLICE DEPARTMENT - NIGHT

Cody makes his way to the curb, stepping into the street.

INT. POLICE DEPARTMENT - NIGHT

The officers run down the stairwell.

EXT. POLICE DEPARTMENT - NIGHT

Cody hobbles accross the road as quickly as he can, but only a thirid of the way.

He increses his stride, cringing in pain with every step.

Cody looks back: The police make it out the front doors.

Cody looks, and down the street suddenly around the corner comes a bus. Cody sees a bus stop just across the street.

The police run across the length of the building to make it to Cody's path from the window. They're half way to Cody.

Cody strains to go faster, the bus about a hundred feet away, but he's reached max crutch pace.

The cops, getting closer, see the approaching bus.

Cody looks, back, the cops get to the street, but the curbside lane is full of speeding cars.

The bus now fifty feet away, Cody almost to the other curb.

The cops enter the street running for Cody, the bus pulling up, but just as they're about to make it, a car whizzes past.

Cody stumbles into the bus BLACKING OUT as he falls into the seat.

INT. UNDERWATER - MORNING

The water level begins to lower, revealing the ceiling of the Beach house:

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Slowly the walls and the furniture are revealed as the waterline lowers, revealing two fighting figures:

Cody and the intruder exchange punches, splashing the receding water.

On the intruder's side, sweeping around towards Cody, the intruder punches him hard in the nose. The view sweeps behind Cody, but when it emerges, The intruder is gone!

Cody struggles with the air.

SUSAN

Cody!!

Susan rushes into frame, just as Cody is pumelled by a nonexistent attacker, starting to BLACK out, but the distant view doesn't fade. Susan grabs him under the arms.

Cody comes to, and lashes out at Susan. From Cody's point of view Susan IS the attacker. He hits her several times, Susan's image popping back into view for a moment.

Then a fictional, flashing image of Susan rushes in, attacking "the Intruder", but another flash, reveals the real Susan falling to the floor.

Cody BLACKS out again, seeing flashes of "Susan" fighting the "Intruder" the way we saw before. Another FLASH of Susan already laying dead on the floor.

Cody, blacking out, falls to the floor, and the view sweeps across to who's really been witnessing this whole scene: Samantha, standing at the top of the stairs.

Her mouth is agape in a silent scream, but then a SCREECHING SOUND emerges as the room is engulfed in water.

INT. BUS - NIGHT

Cody is prodded awake by the bus driver.

DRIVER

End of the line buddy. You can't stay here.

Cody staggers to his feet, grabbing his crutch.

EXT. STREET - NIGHT

Cody gets off the bus, it pulls away and he looks around.

There's a few small businesses, but mostly nothing notable. He stands next to a bus stop with a trash can.

Cody shuffles through his pockets pulling out his room key, sighs, tossing it in the trash. He appears to have a thought.

Cody pulls out his phone.

DONALD

Cody, I've got your dog.

CODY

What?

DONALD

Your dog. You left him in my cab.

CODY

Oh. Fine, just come get me.

MOMENTS LATER:

The cab pulls up, and Cody gets in. Rex barks excitedly, trying to lick Cody, but he pushes him away.

CODY

I need a new place to stay.

DONALD

Cause the cops know where your hotel room is.

CODY

(awkward pause)

Look, Donald if you're not okay with this th--

DONALD

Your business is your business. If I didn't allow any fellons in my car I wouldn't have any *business*.

Cody has a look of genuine grattitude.

CODY

Thank you.

DONALD

I know a place!

EXT. NEW HOTEL - EARLY MORNING

The cab pulls up, and Cody gets out of the cab, reluctantly allowing the dog to follow.

INT. NEW HOTEL ROOM - EARLY MORNING

Cody dials the phone, Rex tied up outside the window.

STEVE

Cody, where are you?! Are you okay?

CODY

I'm fine.

STEVE

Good. They've got a warrant out for your arrest. The kids are worried sick, even Samantha. None of us wanted this Cody.

CODY

I had a dream, about what Sam said. I was, I killed her, It was my f--

STEVE

Cody, that's bullshit! It was an accident. Nobody blames you.

CODY

Except the cops.

STEVE

If you'd have just stayed, they wouldn't. Cody, I'm not asking you to turn yourself in, but, What now?

CODY

I don't know. I've been chasing a ghost this whole time. What do you think they'll charge me with?

STEVE

If justice is served, nothing, but maybe manslaughter?
Look Cody, I don't wanna be the one to have to tell you this but, I'm filing for custody of the kids.

CODY

You're what?

STEVE
I've been granted emergency
guardian rights by the judge.

CODY
You can't--

STEVE
You've been completely neglecting
the kids.

CODY
I've been hunting Susan's killer!

STEVE
And the thing with Samantha. I
just...

Cody cringes.

STEVE (CONT'D)
I have no doubt you would never,
but it's just not safe for them to
be around you. Even if it was an
accident.

Cody stews in angry silence.

STEVE (CONT'D)
Look, Cody I wish things were dif--

CODY
They're my kids!

STEVE
They're Susan's kids.

CODY
Don't you say her--

CLICK:

INT. STEVE'S HOUSE - CONTINUOUS

Steve hangs up and looks over to the living room: All three
kids stand staring at him. Sam ushers both her little
brothers out of the room.

Steve looks down, a look of both Shame and concern.

INT. BRIGGS FAMILY HOME - DAY

The dining room table sits empty, behind which sits the silent living room and front window.

Blue and red lights can be seen driving past, and then stopping in front of the house. KNOCK KNOCK KNOCK.

The silent house has no one to answer.

EXT. BRIGGS HOME - DOORSTEP - DAY

The officer stands at the door, milling about while waiting. Then up walks the mailman. The officer nods politely, and the mailman smiles back. He places an envelope on the doorstep.

On the corner of the envelope it says Guadino County Court.

INT. NEW HOTEL ROOM - DAY

Cody sits at the end of the bed, staring at a family photo, Sam, Tim, Charlie and Susan smiling back. Cody doesn't.

MOMENTS LATER:

Cody does recovery exercises, an elastic strap around his toes as he stretches his foot back and forth.

EXT. BRIGGS FAMILY HOME - DAY

Another envelope lands on the first.

EXT. BEACH HOUSE NEIGHBORHOOD - NIGHT

A couple cop cars drive around searching the area, one stopping and shining a light across the beach house.

INT. BEACH HOUSE - NIGHT

The light rays pass through the musty air, outlining the edges of the living room furniture.

EXT. STEVE'S HOUSE - DAY

A police car sits out front.

EXT. STEVE'S BACKYARD - DAY

Tim and Charlie play, Steve watching from the porch.

INT. TREEHOUSE - DAY

Cody watches through binoculars from across the alley.

There's a WHOOP from a police siren and he ducks beneath the window. he looks back to see a cop car drive past.

He has a look of "too close" and starts down the ladder.

EXT. BRIGGS FAMILY HOME - DAY

The large stack of envelopes is topped by yet another letter from the court.

FADE TO:

INT. COURTROOM - DAY

A two tiered courtroom is occupied by Steve and his attorney. On the opposite side, where Cody should be sits no one.

The children, Hagarly, and Oficcer Parks sit in the spectator area. A couple other officers are present. The Judge enters.

BAILIFF

All rise.

Steve stands along with everyone else.

JUDGE

Please be seated. We will now hear case number BD09395, Steve Greenfield vs. Cody Briggs. We have sent multiple orders to appear to Mr. Briggs, and they have all gone unanswered. We now have little choice but to hold this case without him present.

Up in the shadows of the back of the second tier sits Cody.

MOMENTS LATER:

Steve is on the stand, his attorney questioning him.

ATTORNEY

Mr. Greenfield, why is Cody Briggs unfit to parent these children?

STEVE

Don't get me wrong Cody is great, The way he is with the kids is--

JUDGE

Mr. Greenfield, please stick to the question asked. You are not here as a character witness for Mr. Briggs. Just state your case for custody as clearly as possible.

STEVE

I believe that the kids are not safe in Cody's custody.

ATTORNEY

What specifically about Mr. Briggs would put these children in danger?

STEVE

Cody, he has narcolepsy, and he can have, hallucinations. Susan, my sis- - his wife was killed, and it turns out he haucinated the whole thing.

ATTORNEY

Not to put words in my clients mouth, but would that imply that Cody is responsible for his wife's death?

Cody stands up, now with a cane, and despite himself begins to move closer to the proceedings.

STEVE

It was an accident.

JUDGE

Mr. Greenfield please answer the question.

STEVE

Yes.

ATTORNEY

Would you say that Mr. Briggs presents an imminent threat of harm to his children?

STEVE
 (long pause)
 Yes.

Cody, now at the railing of the top balcony, grinds his cane on the floor.

ATTORNEY
 That's all your honor.

JUDGE
 Thank you Mr. Greenfield. you may step down.

Cody starts down a set of spiral stairs.

JUDGE (CONT'D)
 Despite the limited number of witnesses, and the absence of Mr. Briggs, Mr. Greenfield's testimony brings these children's safety into serious question.

Cody despite himself, canes his way into the aisle, walking towards the judge.

JUDGE (CONT'D)
 And in light of Mr. Briggs condition, he is not only a danger to himself but those around him, including those closest to him, namely his children, Samantha, Timothy, and Charlie Briggs.

Cody canes his way closer, Charlie looking over to see him.

JUDGE (CONT'D)
 And considering his fugitive status, that also is great cause for concern.

Charlie looks concerned up at Hagarly.

JUDGE (CONT'D)
 It is therefore my decision that custody of Samantha, Timothy, and Charlie Briggs will be granted to their uncle Mr. Steven Greenfield.

CODY
 No!!!
 (pushes through the swinging door)

All eyes turn to cody: Steve, Hagarly, and everyone in court.

The Ballif stands stunned along with everyone else for a moment, and the officers in the room close in on Cody, causng the baliff to assist in grabbing and apprehending Cody.

Hagarly walks up.

DET. HAGARLY

You have the right to remain silent, anything you say can be used against you in a court of law. You have the right to an attorney. If you cannot afford an attorney, one will be provided for you.

FADE TO:

INT. COURTROOM - EVENING

Cody is now sitting at the defendant table, his attorney next to him, another judge another day. A jury now present.

Samantha sits on the stand, the prosectuting attorney just having finished.

PROSECTUTOR

That is all.

Samantha is in tears.

JUDGE

Miss Briggs, you may step down.

She stands up and walks down.

MOMENTS LATER:

DEFENSE ATTORNEY

if justice is served today you will aquit Cody Briggs of all charges.

Cody's defense attorney sits back down next to him.

PROSECTUTOR

Memebers of the jury, the testimony of Samantha Briggs along with Detective Hagarly seems to suggest an accident by way of halucination. But there is no evidence of this. It is impossible to prove what Mr. Briggs did, or did not halucinate.

(MORE)

PROSECTUTOR (CONT'D)

The evidence that we do have, is a dead body, no other suspects, and the one with the most likely motive sitting in this court room: Mr. Cody Briggs.

MOMENTS LATER:

The jury files back into the room.

JUDGE

Ladies and Gentlemen of the jury, have you reached a verdict.

The jury foreman stands up.

JURY FOREMAN

We the members of the jury find Cody Briggs, guilty, on all charges.

JUDGE

Cody Briggs, please stand.

Cody stands.

JUDGE (CONT'D)

The jury finds you guilty of vigilantism, several unlawful interogations, theft of a motor vehicle, driving without a license, traffic violations, and fugitive from justice. And as for the charge of the killing of his wife Susan Briggs. . .

Cody has a FLASH OF BLACK.

JUDGE (CONT'D)

I find Cody Briggs guilty of 2nd degree murder with a sentance of 20 years in Guanito Prison.

Cody BLACKS OUT

CUT TO BLACK:

INT. BRIGGS FAMILY HOUSE - DAY

Cody lays asleep on the couch. He awakes: He looks down, surprised to see Charlie next to him. The T.V. Is still on.

Cody sits up straight checking the floor to see, but she's not there. His movement wakes Charlie.

Suddenly from behind him comes a kiss on his head. It's Susan.

SUSAN

What do we want for breakfast?

Cody is unable to speak as Susan heads to the kitchen.

SUSAN (CONT'D)

Huh?

CHARLIE

Eggs!

Just then Tim, and Samantha come down the stairs. Everyone's here! Cody is still silent in shock.

SUSAN

You're sure quiet this morning
Cody. What's wrong?

CODY

Nothing.

MOMENTS LATER:

The eggs are done in the pan, Everybody but Susan sitting around the T.V. Laughing at Mr. Bean's antics. Cody is enjoying himself more than he has in a long time.

SUSAN

Food's done.

They all dart up, Charlie first, Cody looking up surprised, as they gather around the dinner table. Cody gets up to join them. He stops by his chair taking it all in.

Everybody looks at him, Susan smiling.

SUSAN (CONT'D)

You okay honey?

CODY

Fine.

And he goes to sit down at the table when a sound starts to percolate through the air. Cody looks down at the floor:

A DRIBBLING SOUND is followe by a seeping of water out of the floor, forming a thin layer across the tile.

CHARLIE
 (concerned)
 Daddy?

CODY
 Everybody, out of the hou--

BOOSH: a burst of water comes in from the front door, the wave wooshing across, lifting up the table and filling the room to about five feet.

Little Charlie struggles to wade water, his two siblings next to him. Cody dives across, and helps Charlie up onto the table. Tim gets up too, Susan and Sam holding onto the edge.

CHARLIE
 Daddy!

CODY
 It's okay Charlie, we just need
 to--

But the water has risen up to ten feet now, only ten more to the lifted ceiling. The water swirls around them.

SUSAN
 Cody, the skylight!

Cody looks: There's a small circular skylight above them. He swims to it, grabbing one of the floating chairs. Eight feet left.

CODY
 Everybody block your faces!

They all bring their arms up over their eyes, and Cody smashes the skylight. Six feet to the ceiling. Susan begins to push the table over to the skylight.

CODY (CONT'D)
 Charlie, you go first!

The table makes it to the skylight, four feet from the ceiling now. Cody and Susan help lift Charlie as he gets a grip and climbs out of the skylight.

SUSAN
 Timothy, you next!

Tim climbs up, making it in much easier as the water is now only three feet from the ceiling.

CODY
 Samantha, you go!

Sam, without need of the table climbs through the skylight.
Only one foot left by the time she gets through

SUSAN
Cody, go!

CODY
No you go!

SUSAN
Cody!

CODY
I have to save you!

SUSAN
Cody!!

CODY
There's no time!

Susan stares into his eyes in tears, but Cody's look of quiet calm convinces her. She grabs the edges of the skylight, looking one last time and Cody is smiling.

She sheds a tear and very reluctantly pulls herself up into the hole.

The ceiling fast approaches, only inches now, as Cody's face smashes up against the ceiling. He pulls himself along towards the hole, but He has a FLASH OF BLACK.

Only a couple inches of air left, Cody takes a deep breath preparing to dive, when Another BLACK FLASH.

Cody comes to, under the water, taking in a breath of water. He frantically looks around and sees the skylight. He swims towards it when His vision FLICKERS, and a half moment later he BLACKS OUT:

CUT TO BLACK:

INT. PRISON CELL - DAY

Cody wakes up, on a single bed in a small prison cell.

The door CLANGS open.

GUARD
lunch!

Cody looks over, and reluctantly stands.

INT. PRISON CAFETERIA - DAY

Cody's feet walk along, now without a cane, a bit of a limp.

Cody walks past several inmates, all of which start to notice him, like fresh meat. But one scares the others off of him, just by looking at Cody, as if claiming his territory.

A big bulky man SIKES(38). Cody sees him staring at him, and steers clear, going over to sit on the other side of the room. Just as he sits down the man next to him gets up and moves, A big space between them and Sikes' prize.

A fight breaks out between two men on the far side of the room. One man cuts the other with a shiv. The guards quickly step in and pull them apart, the injured man holding his eye.

The guards bring in a stretcher, helping the injured man onto it. A random prisoner chimes in from the sidelines:

PRISONER

They don't have an infirmary here,
they gotta take them straight to
the hospital.

PRISONER 2

That'd be nice.

INT. PRISON CELL - EVENING

The guard ushers Cody into the cell. He limps to the bed, looks out the window and then stares helplessly at the wall.

INT. BEACHOUSE - LIVING ROOM - MORNING

A BANG on the couch wakes a sleeping Charlie.

Looking through the holes in the knitted blanket, charlie can see his dad struggling, and coming into view, a dark figure attacks his dad.

Charlie's dad stumbles but continues to trade blows, but the dark man punches Cody hard in the bridge of the nose.

SUSAN (O.S.)

Nooo!!!

Charlie's mom runs into view between Dad and the dark man, sheilding him from attack.

The attacker holds back, hesitant, and turns to run towards the sliding door. But mom charges him in a rage, beating at the attacker.

The man turns and grabs her hands trying to stop her, but he misses with the right hand hitting her in the head.

Mom falls, hitting her head hard on the floor.

Dad quickly follows, hitting the couch next to Charlie.

Charlie is still under the blanket, an unobstructed view of the dark figure coming closer to his mom. The dark man crouches down next to her body and pulls at his mask.

Charlie watches in silent terror.

The mask comes off to reveal a familiar face: Uncle Steve crying over his sister's lifeless body.

A sound from up the stairs startles Uncle Steve and he turns and runs out the sliding door. Charlie, too afraid to move, manages to turn his head under the blanket and looks up to see Samantha looking over the balcony, mouth agape in a silent scream.

INT. CHARLIE'S ROOM - STEVE'S HOUSE - EARLY MORNING

Charlie wakes with a jolt, panting terrified in his darkened bedroom, Tim sleeping soundly in the bed across from him.

He gets out of bed.

INT. STEVE'S ROOM - EARLY MORNING

Steve lies snoring, asleep on his bed. A corded landline sits on his night stand, the open door visible in the background. Stepping into view, Charlie stands in the doorway.

He stares at his sleeping uncle, unsure, but the snoring gets louder alleviating his fear. He steps into the room.

Charlie slowly makes his way across the floor, staring at the bedside phone. Uncle Steve rolls, turning towards Charlie.

Charlie stands stock still, until he sees Uncle Steve's eyes are still closed. He continues.

He makes his way step by step getting closer to the phone.

Charlie is almost to the phone, about to grab it when, A LOUD SOUND interrupts:

BRRRiRRRiRINGRING,RING: Charlie grabs the phone picking it up. Steve grumbles, stops and his eyes open, only to close back shut grumbling back into snoring slumber.

CHARLIE
(whispers)
Hello?

CODY
Charlie! Can you put Uncle Steve on the phone?

CHARLIE
Dad I need to tell you someth--

CODY
Charlie, I'm sorry I don't have time. Put Uncle Steve on the phone.

CHARLIE
But dad this impor--

CODY
Look Charlie, just put Uncle Steve O--

CHARLIE
I saw the bad man.

CODY
What?

CHARLIE
When mommy fell, I saw the man in black.

INT. JAIL PHONES - CONTINUOUS

CODY
You saw somebody Charlie? There was somebody there?

CHARLIE
He killed mommy. I saw him.

CODY
Charlie are you sure you saw--

CHARLIE
I saw his face.

CODY
(stops cold)
Who did you see Charlie?

CHARLIE
He took off his mask and I saw his
face. It was--

INT. STEVE'S ROOM - CONTINUOUS

The snoring has stopped. Uncle Steve lays awake staring at Charlie.

CHARLIE
It was Uncle Steve.

Steve gets up.

INT. JAIL PHONES - CONTINUOUS

CODY
Charlie put Uncle Steve on the
phone.

INT. STEVE'S ROOM - EARLY MORNING

Steve grabs the phone away from Charlie.

STEVE
Hello Cody, how's prison life
treating you?

CODY
I know what you did it Steve. Why?

STEVE
Cody you have no proof. She was my
sister, why would I--

CODY
You killed her! Charlie was right
next to me and he saw everything!

Steve looks down at Charlie.

STEVE
He did didn't he?

CODY
If you do anything to my kids I'll--
-

STEVE
They're Susan's kids!

Cody is about to strike back an angry retort, when he has a realization.

CODY
You know there probably is one
piece of evidence. That mask, after
you took it off.

INT. STEVE'S ROOM - CONTINUOUS

Steve stares.

CODY
Do you remember taking it with you?
My guess is you don't. I'm guessing
it's still ther--

CLICK: Steve hangs up the phone.

INT. JAIL PHONES - CONTINUOUS

Cody smiles, but then quickly the realization drowns him. The view goes wide, bars visible: He's stil in prison.

INT. STEVE'S ROOM - CONTINUOUS

Steve brushes past Charlie.

INT. STEVE'S HOUSE - EARLY MORNING

Steve rushes through the house putting on his shoes and gabbing his keys.

INT. JAIL PHONES - EARLY MORNING

CODY
Guard, I'm done!

The guard comes over and escorts Cody out the exit.

EXT. STEVE'S DRIVEWAY - MORNING

Steve rushes out to the car, getting in the driver seat.

INT. PRISON COMMON ROOM - MORNING

The guard leaves Cody in the big room, many tables and prisoners all around. Cody is frantic.

He paces back and forth, unaware of the limp. Many eyes turn to see him. Looking around: he sees Sikes, staring at him.

An idea crosses Cody's face.

He limps towards the man, growing faster with every step. Sikes looks surprised, his folded arms dropping as Cody approaches.

Then Cody draws back and punches him square in the jaw.

INT. STEVE'S CAR - MORNING

Steve puts the keys in, turns them, and the car sputters.

INT. PRISON COMMON ROOM - MORNING

The punch has little effect, Sikes rubbing his jaw. But then he punches Cody.

Cody reels from the blow, and here it comes: a FLASH OF BLACK. Cody grins.

Sikes keeps punching, Cody protecting his head with his arms.

The guards start to move in. Another FLASH OF BLACK crosses Cody's view, and as the guards arrive pulling Sikes off of him. Cody BLACKS OUT falling to the floor.

FADE TO BLACK:

INT. PRISON HALLWAY - MORNING

Cody wakes on a stretcher being rolled down the hall by two guards. He closes his eyes pretending to still be sleeping.

EXT. PRISON - MORNING

The stretcher is rolled out towards a waiting ambulance. They lift the stretcher up into the back, Cody feigning sleep.

One of the guards gets in with two paramedics, the doors close and the ambulance pulls away.

INT. STEVE'S CAR - MORNING

STEVE

Come on you piece of. . .

He sees Samantha and Tim are now out watching from the doorstep. He tries again: nothing.

EXT. STEVE'S DRIVEWAY - MORNING

He gets out looking around frantically. A neighbor walks down their driveway to pick up the paper.

STEVE

Excuse me, You think I could get a jump?

NEIGHBOR

Um, sure. I don't have cables.

STEVE

It's fine I've got some.

INT. AMBULANCE - MORNING

The guard and the two paramedics chat casually not paying any attention to the "sleeping" man. Cody blinks open:

His hand is cuffed to the stretcher. He glances up and sees in the female paramedic's hair is a bobby pin.

EXT. STEVE'S DRIVEWAY - MORNING

Steve snaps the cables onto his battery.

STEVE

Okay, start your car.

NEIGHBOR

(feels his robe pockets)

Oh I gotta get my keys. They're in the house.

STEVE

Fine, just hurry!

The man Goes in his house much too causually slow.

INT. AMBULANCE - MORNING

The crew continue to "talk baseball" as Cody lays waiting for the right moment. He very slowly, glimses open to see the guard's location, near the back door.

He reaches up, grabbing the bobby pin from the medic's hair, kicks the guard, punts the door handle open, and pushes the gurney out the doors. The two medics are so shocked they just sit there.

EXT. AMBULANCE - MORNING

He falls out onto the road, rolling to a stop behind the ambulance.

The ambulance stops, a good fifty feet from Cody, the guard gets out, fumbling for his gun, as cody prepares the bobby pin. The guard aims at Cody, and he jumps down from the gurney, pulling it down with him, avoiding the shot.

A car approaches. Cody fumbles the pin behind the gurney, A couple shots fired, and finally the cuff clicks open!

Cody stands in the car's path. It stops, and he goes to the driver door, opens it and pulls out the driver. In shock he doesn't fight back.

Cody pulls away, the guard firing off a few shots as he pulls away past the ambulance.

There's piles of stuff in the back as if the man must have been moving. Cody sees a suitcase, pulls it out onto the pasenger seat, opens it and sees several changes of clothes.

EXT. STEVE'S DRIVEWAY - MORNING

Hands clamp the jumper cables onto Steve's engine. The neighbor stands next to him watching. Steves stares at him.

STEVE

Well?

The neighbor just stands there with a quizicle look.

STEVE (CONT'D)

Go start your car!

The man hurrys off to get in his car.

INT. CODY'S STOLEN CAR - MORNING

The engine starts to sputter.

CODY
No, no, no!

Cody pulls the car into a gas station. Cody sees a payphone, looks around in the car and sees change in the cup holder.

MOMENTS LATER:

A JANGLING SOUND as Cody puts in the coins. Cody holds the receiver to his ear.

CODY
Hi, Donald?

EXT. STEVE'S DRIVEWAY - MORNING

The neighbors engine is humming. He revs the engine.

NEIGHBOR
Okay, go ahead!

Steve turns the key: sputter, sputter, sputter.

EXT. GAS STATION - MORNING

Cody stands anxiously waiting on the front curb. He looks back and sees the clerk looking out at him suspiciously.

Cody looks down: He's still wearing his orange jumpsuit.

The clerk picks up the phone and dials three numbers.

Cody rushes back to the car. He gets in, grabs a set of clothes then looks around: nowhere to change.

The clerk waits on the phone staring at Cody.

EXT. STEVE'S DRIVEWAY - MORNING

Steve turns the key, it sputters for a moment then revs to life. Steve is thrilled.

He pulls the car back down the driveway without disconnecting the jumper cables: They snap off.

As Steve stops at the bottom of the driveway his hood snaps shut, and he pulls away, neighbor looking on in bewilderment.

EXT. GAS STATION - MORNING

The clerk is talking on the phone, finishes, hangs up and stares at Cody. Cody looks around anxiously awaiting the cab.

Distant sirens begin to wail.

Just then the cab pulls up. Cody gets out of his car, walks to the cab door, opens it, and tosses in his set of clothes.

CODY
That was quick!

DONALD
That's what they pay me the big
bucks for!

Rex barks in the back, happy to see him.

DONALD (CONT'D)
You left him at the hotel. I saw
him tied up when I drove by.

Cody sighs and gets in the back. The cab pulls away.

INT. HAGARLY'S OFFICE - MORNING

Hagarly's phone rings. He answers.

HAGARLY
Yes?

A long moment as he listens.

HAGARLY (CONT'D)
He what?!

A moment.

HAGARLY (CONT'D)
I think I know where he's going.

Hagarly hangs up and heads out the door.

EXT. FERRY PORT - MORNING

Steve's car drives up and he gets out and onto the ferry, walking into the crowd, many cars and people already aboard.

A cab pulls up and Cody gets out, closing the door on Rex.

DONALD
Take the dog!

CODY
I'm not taking the dog!

DONALD
Well I'm not taking the dog.

Cody reluctantly opens the door letting Rex out. He grabs his leash and heads onto the ferry.

The ferry begins to pull out, but Hagarly's car pulls up with a light on top, siren blaring.

The ferry driver turns and sees, stoping the engine.

Hagarly gets out of the car and doesn't skip a beat running and jumping across to the ferry.

EXT. FERRY - MORNING

Cody creeps through the crowd looking for Steve.

Hagarly starts working his way through the crowd.

Steve works his way to the front of the boat, stopping at the edge to lean on the railing.

Cody looks at every face in the crowd, struggling to find Steve.

Hagarly holds up Cody's wanted poster, asking everyone:

HAGARLY
Have you seen this man? Have you
seen this man?

Every person shakes their heads.

Steve stares out at the approaching Island, about three-hundred yards away. He anxiously taps on the railing.

Cody sees a man in the crowd who looks like Steve from the back. He grabs him turning him around, but it's not him.

Hagarly continues to go through the crowd asking:

HAGARLY (CONT'D)
Have you seen this man?

Head shake, head shake, then a man nods his head yes and points in his direction.

HAGARLY (CONT'D)

Thank you.

Hagarly heads in that direction. His phone suddenly rings:

HAGARLY (CONT'D)

Hello?

SAM

Hi Mr. Hagarly?

HAGARLY

Yes, who's this?

SAM

This is Sam Briggs.

HAGARLY

I'm a little busy could I--

SAM

My brother Charlie has something to tell you.

Cody gets close to the end of the crowd, no sight of Steve.

Steve looks out to sea, the Island rapidly approaching, the beachouse a postage stamp on the beach. two-hundred yards away.

Cody gets to the end of the crowd: no luck.

Hagarly searches through the crowd and spots Cody. He approaches quickly.

Cody, disapointed, stands turning to look at the large crowd behind him, then heads out towards the front of the boat and spots Steve at the front, about twenty feet away.

HAGARLY

Cody!

Cody stops in his tracks, hiding from Steve behind a pole, and turns to see Hagarly. He starts to go towards Steve when:

HAGARLY (CONT'D)

I know about Steve.

CODY

But you can't prove it.

HAGARLY

No.

CODY

I can.

Cody charges Steve. Rex BARKS.

Steve turns, sees Cody, an thinking quick jumps over the side into the water. Cody runs up putting his hands on the railing. Hagarly yells, but Cody half hears his wife's voice:

HAGARLY

Cody!

You've got me a lead. You can stop.

CODY

(long beat)

You know I can't.

Cody pops *several* pills and jumps over the side after Steve. Rex barks hysterically on the deck.

EXT. WATER - CONTINUOUS

Cody is a hundred yards from the beach, Steve about fifty. Cody swims like a torpedo, the beach house, visible ahead.

Steve swims furiously only looking back for a moment to see Cody gaining, and then swims just as furiously.

Cody swims harder, FLICKERS OF BLACK starting. He's about half way now, and Steve is almost there.

Cody swims as fast as he can, fear in his face.

Another FLASH OF BLACK.

He's almost there, swimming at peak intensity.

Steve has made it to the beach.

Cody strains harder, but just into the surf he has a LONGER FLASH OF BLACK.

EXT. BEACH - MORNING

The beach sits empty, until washing up with the surf comes cody's unconscious face.

Cody comes to just long enough to run up the beach and colapse on the dry ground.

A few yards away is a sign that reads: "High Tide: 9:00am"

EXT. BEACH HOUSE - CONTINUOUS

At the top of the beach, house in view, Steve stumbles over something in the sand, unearthing an edge of black fabric.

He doesn't look down, but rushes to the back of the house. He looks back, then goes through the sliding glass door.

EXT. FERRY - CONTINUOUS

The ferry is about a hundred yards from the port. Hagarly anxiously waits, struggling to see Cody across the water. He can't. He looks at his watch: 8:45.

EXT. BEACH - CONTINUOUS

Cody's unconscious face lays in the sand. The surf washes in ending about fifty feet from his feet.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Steve looks desperately through the living room. He scans the floor, and around the door.

EXT. BEACH - CONTINUOUS

The waves continue to lap up the beach, slowly getting closer, About twenty-five feet from Cody.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Steve looks around in front of the couch. No sign of it.

EXT. FERRY - CONTINUOUS

Hagarly looks at the shore: no sign of Cody. The port is still fifty yards away. He checks his watch: 8:52.

EXT. BEACH - CONTINUOUS

The surf comes in, lapping up ten feet away from Cody.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Steve looks behind the couch: Nothing

EXT. FERRY - CONTINUOUS

Hagarly's watch reads: 8:54, Ferry now 25 yards away.

EXT. BEACH - CONTINUOUS

The waves lap up now merely five feet from Cody.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Steve looks under the couch: nothing.

EXT. FERRY - CONTINUOUS

Hagarly watch reads: 8:56. The ferry is now in line with the port. It approaches shore and Rex runs off and down the beach towards the beach house. Hagarly follows but slower.

EXT. BEACH - CONTINUOUS

The surf comes in, lapping up just inches short of Cody's feet.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Steve, looks in the adjacent room, where Cody first saw the killer.

EXT. UP THE BEACH - CONTINUOUS

Hagrly runs across the sand, looking for any sign of Cody or Steve. The beach house is visible in the distance, Rex half way between him and it.

EXT. BEACH - CONTINUOUS

The water is now lapping up to Cody's face.

BEGIN FLASHBACK:

SUSAN (V.O.)

You can't just keep doing things
the way you've always done them. .
. You just can't go *swimming* after
every lost football.

CODY

Every moment I feel like there's an
ocean waiting to swallow me up, and
no matter how hard I *swim* I can
never reach the shore.
. . .I keep swimming after her.
She's adrift at sea, or under the
ocean. I swim harder and harder,
but no matter how hard I swim I can
never get to her.

EXT. BEACH - CONTINUOUS

The water now completely submerges Cody.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Cody and Charlie lay peacefully asleep on the couch.

Susan comes in from the patio, tucking them in.

She puts her mouth next to Cody's ear about to whisper
something:

END FLASHBACK:

EXT. BEACH - MORNING

Face underwater, Cody wakes up, stumbles painfully to his
feet, and charges up the beach. He begins to have an attack.

SUSAN (V.O.)

Cody!

It echoes three times as Cody falls to his knees A FLASH, but
not of Black: of Susan's lips next to his ear:

SUSAN

Just stop *swimming*.

Cody comes back to, out of breath and panting.

Just then Rex comes running up the beach to Cody, BARKING and laping at Cody's face. Cody sees the leash, staring at it reluctantly for a long moment.

He takes it, and lets Rex lead the way to the top of the beach.

INT. BEACH HOUSE - LIVING ROOM - MORNING

Steve mills about the floor frantically running his hands through his hair.

STEVE

Where is it? Where is it?!

He has a look of realization and then looks up stairs.

EXT. BEACH - MORNING

Hagarly rushes, out of breath, up the beach. He stops,

EXT. BEACH HOUSE - MORNING

Rex pulls cody up to a small spot on the beach sniffing the sand. Cody limps up and looks at what he's snffing:

It's the piece of black fabric. Cody pulls it and pulls out a black ski mask. Cody beams, and heads toward the house.

EXT. BEACH - MORNING

Hagarly stops right in front of the beach house. Cody is going inside with Rex.

INT. BEACH HOUSE - 2ND FLOOR - MORNING

Steve looks through the master bedroom, fruitlessly ripping it apart.

INT. BEACH HOUSE - LIVING ROOM - CONTINUOUS

Cody comes in the door, Rex with him. He BARKS.

INT. BEACH HOUSE - 2ND FLOOR - CONTINUOUS

Steve hears the bark and stands stock still.

INT. BEACH HOUSE - CONTINUOUS

Cody continues through to the other room, looking for Steve.

INT. BEACH HOUSE - 2ND FLOOR - MORNING

Steve peaks out, sees the coast is clear and goes up the stairs to the third floor, where the renovations are.

INT. BEACH HOUSE - LIVING ROOM - MORNING

Hagarly comes in the door, just as Cody and Rex come out of the other room.

HAGARLY

Cody!

CODY

He's in here somewhere, and I've got this.

(pulls out the mask)

HAGARLY

If there's sweat or saliva on it we can DNA test it. Good work.

CODY

Don't thank me, thank Rex! Hagarly, you lead.

HAGARLY

What? Did I hear you right?

CODY

My wife told me to stop "swimming". I'm listening.

HAGARLY

Okay.

Hagarly goes up the stairs, as she checks each bedroom, one by one, finally heading upstairs to the third floor.

INT. THIRD FLOOR - MORNING

The third floor is one continuous room, no lights and many pillars holding up the roof.

Steve hides behind a pillar. He has a knife.

Hagarly guns out, takes the lead, Cody behind him with Rex.

CODY

Steve we have the mask. It's over.

CODY (CONT'D)

Why'd you do it Steve?

STEVE

You think I wanted to kill my own sister? I wasn't trying to kill her. I was trying to kill you!

Hagarly tries to tell Steve's position but the room is too echoey. They continue to search, behind every pillar.

STEVE (CONT'D)

I'm the anchor that has held this family in place. I was making a better life for my sister and those kids. Susan's kids! you were sinking this family to the bottom of the sea like the albatross you are!

Hagarly walks by Steve looking in the opposite direction. Steve sees him and jumps out, grabbing him, knife to his neck.

STEVE (CONT'D)

Put the gun down!

Hagarly drops his gun, Cody Standing in front of them. Cody's anger rises, about to pounce.

SUSAN (V.O.)

Stop Swimming.

He has a thought and reaches for his back pocket.

CODY

What are you gonna do Steve, kill a police detective, live your life on the run forever?

Cody surreptitiously holds the mask up to Rex's nose giving him the scent. The dog goes around to the side.

Steve doesn't answer.

CODY (CONT'D)

You killed Susan Steve. You killed Your only sister!

Steve brandishes the knife at Cody, taking it away from Hagarly's neck, pushing him to the floor.

STEVE

You son of a--
(Plunging towards cody)

Rex jumps out of the shadows and bites Steve's knife-arm.

The knife falls to the floor.

Hagarly reaches over, grabbing his gun, and aims at Steve. He walks up to him, grabbing his non-dog arm and pulling it behind his back.

HAGARLY

Cody, you want to?--

Cody whistles, and Rex lets go of Steve's arm, growling.

Hagarly cuffs him.

HAGARLY (CONT'D)

Steven Greenfield, you are under
arrest for the Murder of Susan
Briggs. You have the right to
remain silen--

STEVE

Susan I'm sorry! I never wanted to-
(breaks down)

Hagarly hauls Steve away.

Cody BLACKS OUT, the dog cushioning his fall.

FADE TO:

INT. COURT ROOM - DAY

The Judge shuffles his papers, Cody sitting in front of him, his kids on the bench behind him.

JUDGE

In light of the crime of their
previous guardian Steven
Greenfield, the murder of his
sister Susan Briggs, and the
exoneration of Cody Briggs it is my
decision that custody of Samantha,
Timothy, and Charlie Briggs will be
removed from Steven Greenfield and
granted to their father Cody
Briggs.

The judge bangs the gavel, and Cody breaks into elated tears, Charlie, Tim, coming to group hug him, all except Samantha.

INT. BRIGGS HOME - EVENING

The door bursts open and charlie and Tim run through, followed by Samantha who heads straight up the stairs, Cody trying to catch her attention, but then gives up.

INT. DINING ROOM - NIGHT

Cody brings the food out from the kitchen placing it on the table. Around the table sit Tim, Charlie, but no Sam.

Cody sighs.

INT. OUTSIDE SAM'S ROOM - NIGHT

Cody knocks the door.

CODY
Sam, are you there?

No answer.

INT. SAM'S ROOM - NIGHT

The door opens a hair, slowly broaches.

CODY
Sam?

Cody opens the door to see Sam lying on her bed..

CODY (CONT'D)
Can I come in?

SAM
(beat)
It's a free country.

Cody comes in and sits at Sam's desk chair, beside the bed.

CODY
Are you sad about mom?

Sam says nothing.

CODY (CONT'D)
Is it about uncle Steve?

Sam says nothing.

CODY (CONT'D)

Is it about--

SAM

It's about you dad! I thought it was you. I told the police because I thought it was you,
(turns to her dad regret in her eyes.)

SAM (CONT'D)

Dad I'm sor--, That whole time I-- I thought it was you that k--

Cody pulls his daughter into an embrace.

CODY

Hey, hey! It's okay.

SAM

(bursts into tears)
I'm sorry!

CODY

Sam, look at me.
(holding her face and looking her in the eyes)
I love you. You have nothing to be sorry for!

Sam bursts into a hug taking Cody a bit off guard, and then he returns the hug.

They sit in the warm embrace for a good long while.

EXT. CEMETARY - DAY

The green grass and beautiful trees spread across the scene. Cody, Sam, Tim and Charlie, and Rex walk up to Susan's grave. Cody's limp is smaller now. Cody and kids stare at the grave.

CODY

Hi Susan. It's over. I'm sorry how things happened. But I did what you said. I'll be taking things easier.
. . . Oh, I found a job! In sleep studies.
I miss you, we all miss you. Does anyone else have anything to say?

Cody starts to have an attack . Sam and tim support him. He takes a pill.

CHARLIE

Mommy, can we get a cat?

Everyone laughs. Cody pulls his youngest son int a hug. Tears of both joy and pain stream down his eyes. Cody looks past Charlie to see both Tim and Sam crying too.

BRRiIiNG: Cody's phone rings

CODY

Hello?

STEVE

I wanted to tell you something.

(beat)

I misjudged you.

I thought you weren't capable of anything, of taking care of this family, but you proved me wrong.

(beat)

I never meant for Susan--

CODY

I know.

STEVE

There's nothing more important to me than this family, and I see now, I'm the one who ripped it apart. I hated you, and I never should have-

(beat)

Can you ever forgive me?

CODY

(long pause)

I don't think I can.

Steve is disappointed, on the verge of tears.

Susan's grave stares Cody in the face.

CODY (CONT'D)

Not by myself. But it's what Susan would have wanted, so maybe I can.

STEVE

(breaks into tears)

Thank you.

CODY

Will you be wanting visits?

STEVE

Would you?

CODY

Sure, I'll need some time but yeah,
we are still family after all. It's
what Su--.

STEVE

--Susan would have wanted.

CODY

We'll be seeing you Steve.

Steve hangs up, and Cody stands in silence for a long moment.
He puts his phone in his pocket.

Cody looks at Susan's headstone again.

CODY (CONT'D)

That was Steve. Thanks for that. I
couldn't have done it without you.

Cody tenderly grabs the back of Charlie's head, turning him
away from the grave. The two older siblings turn as well, and
the four walk up the hill toward a familiar taxi cab, as the
view lifts up through the trees.

FADE TO BLACK: